DANCEMAGAZINE

JULY 1960 60 CENTS

MARTHA GRAHAM SEASON REVIEWED

NEW GENERATION ON BROADWAY

Grover Dale (pages 28-31)

University of New Hamp

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(so we'll see you at the conventions!)

We at Capezio look forward to the dance teacher conventions every summer. We can't wait to renew old friendships with those of you we've known and worked with . . . and to make new acquaintances, too.

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PRESSTIME NEWS

BALLET THEATRE TO USSR? YES!

It now seems certain that Russia will see **American Ballet Theatre** late this fall. The Dance Panel of the American Nat'l Theatre & Academy, reassured by favorable press & audience reaction to the company's present European engagements and first-hand reports that the co. is in much better shape than when it performed at the Met in NYC this spring, has recommended that the State Dept. finalize arrangements for the much-discussed Exchange Program visit to the USSR. (See "Crisis Report," p. 10, June issue.)

Happily, cultural exchange seems to be less affected by political tension than might be expected. Summit talks collapsed and the USSR retracted President Eisenhower's invitation to visit Russia; yet immediately afterward pianist Van Cliburn and other American artists were enthusiastically applauded by the Russians. By the same token a similar crisis developed in Japan — yet the **Grand Kabuki** continued to be the hit of the month in NYC. The Cold War or no, the **Moiseyev Co.** is announced to return to America next spring. (See "Int'l Notes")

LAST MINUTE SHOP TALK

Arthur Murray dancers **Tad Tadlock & George Vosburgh** (also a TV dir-producer) were to marry June 28 in NYC . . . **Gene Nelson** stars in "Hit the Deck," which opened at the Jones Beach, NY, Marine Theatre June 23. Dance dir. is **Ted Cappy** . . . **Richard Barstow** staged "Girl Crazy," set for Westbury, LI, Music Fair July 3.

NYC Ballet has tentative plans to appear on the Baltimore Symphony Series next Jan. 21. Co. opens at City Center Nov. 8 and goes to Japan & Manila in the spring . . . **Fanchon Bennett, Kate Hughes, Howard Henderson & Larry Warren** have formed a new contemporary dance group. In its 1st perfs. June 17-18 at Immaculate Heart Coll. Aud., LA., major offering was "The Chameleon and the Lady," choreographed by Warren & Henderson.

On the itinerary thus far for **Jose Limon & Co.**, who tour Latin America from Aug. 25 to mid-Nov.: Colombia, Uruguay, Peru, Brazil, Chile, Venezuela, Argentina, Trinidad, Panama, Costa Rica, Honduras, El Salvador, Guatemala & Mexico.

Agnes de Mille received an honorary doctorate from Northwestern U., Evanston, Ill. . . . **Les Ballets Africains**, now titled the **Nat'l Ensemble of the Republic of Guinea**, returns this fall for a USA-Canada tour under mgt. of Luben Vichey's Nat'l Artists Corp. Prior to the tour, co. opens Sept. 19 in Phila. for a week, then plays 4-wk B'way engagement at the Alvin Theatre.

PANTOMIME AT CITY CENTER

Marcel Marceau makes his 3rd trip to the USA next fall, opening Sept. 6 at NY City Center in a 3-wk engagement, sponsored by the NY City Center Theatre Co., dir. Jean Dalrymple in association with Ronald A. Wilford, Inc. Featured offering will be Marceau's "The Overcoat." New pantomime exercises will also comprise some of the programs. This year, instead of presenting solo or duo perfs. as in the past, Marceau brings his new co., the **Compagnie de Mime**, which has just completed a successful year at the Ambigu Theatre, Paris. Co: **Edith Barret, Nicole Croifilles, Marie Landes, Israel Gurion, Pierre Verry** (seen here previously), **Luis deLima, Arkin & Michel Trevieres**, Co. is to do some US touring, but itinerary was not settled at press-time.

"RECREATIONAL" CONTROVERSY

This month's installment of the continuing pro and con discussion of dance classes sponsored by recreational departments is on p. 20. The controversial topic is to be the main agenda item of a special Executive Board meeting of the **Nat'l Council of Dance Teacher Orgns.** July 23 at the offices of Dance Magazine in NYC. The matter is also due to be discussed at a national conference of recreation leaders, sponsored by the Nat'l Recreation Association, in Washington in late Sept.

JP APPRECIATION COURSE

The **Jacob's Pillow** Dance Appreciation Course, a series of Sun. eve. lecture programs, began June 26 with lectures by **Ted Shawn, John Lindquist & Muriel Topaz.** The schedule for July & Aug. is as follows:

July 3: **La Meri**, lecture-demonstration on Spanish Dance; 10: **Doris Hering** of Dance Mag, "Isadora Duncan, Modern Dancer;" 17: **Walter Terry**, "The Art of Partnering," demonstrated by **Robert Joffrey Ballet** dancers; 24: **Anatole Chujoy**, "Fanny Elssler in America" (slides); 31: **Rukmini Devi**, "Dancing in India," demonstrated by **Sarada.**

Aug. 7: Ted Shawn, "The Art of Pantomine;" 14: **Helmut Kluge**, "18th Century (Baroque) Court Dance, demonstrated by **Jacob's Pillow Dancers**; 21: **Matteo**, "Ethnic Dance & Music — an Int'l Language," demonstrated by JP Dancers.

FREDA MILLER FUND

The **Dance Teacher's Guild**, NYC, is establishing a fund in memory of the late **Freda D. Miller**, prominent musical dir. & booker in the dance field, who died May 25 (see Dance Mag., June issue). The fund will be used for a guest teacher to give an annual, 1-semester, course in dance music to piano majors at the **HS of Performing Arts**, NYC. The DT Guild will be receiving agent for contributions which may be addressed to: Lucile Nathanson, Freda Miller Fund, 30 East End Ave., NYC 28.

INTERNATIONAL NOTES

Dance events at the 3rd Festival of Two Worlds, Spoleto, Italy, started June 10 with the appearance of a specially chosen USA dance co. Ballets were contributed by **Herbert Ross** (last minute replacement for **Joe Layton**), who created a work to Carlos Chavez' "Toccata for Percussion," and **Karel Shook** with "Entrance." On the modern dance side were **Paul Taylor's** "Meridian" and **Donald McKayle's** "Games" & "Rainbow Round My Shoulder."

Auditions for a new **Nat'l Ballet of Spain**, dir. **Renzo Raiss**, are open to dancers, aged 16-20, at Steinway Hall, NYC, Aug. 6-7. Part scholarships are offered for 20 girls & 10 boys for study in Madrid with 3 teachers (Russian & American for classical ballet, and Spanish for modern versions of Ravel & de Falla ballets). The announcement says students will be paid for appearances with the Madrid Opera, and scholarships include transportation from NYC to Madrid, room & board for a year, daily classes, medical care, a 2-wk vacation on the Mediterrean. Scholarship assistance, reports Raiss, will reduce costs to accepted applicants to about $1,000 per year. Details & info: R. Raiss, American Festival Ballet, Teatro Zarzuela, Madrid, Spain.

Premiere of **Gene Kelley's** ballet to the Gershwin "Concerto in F" at the Paris Opera was postponed to July 6 . . . **Glen Tetley**, on tour with **American Ballet Theatre**, writes that he & **Toni Lander** were to be leads in "Miss Julie" in Brussels. (We understand choreographer **Birgit Cullberg** had to do some country-hopping to teach each of them their roles.) . . . Sol Hurok is bringing the **Moiseyev Co.** back to the USA next April for a 10-wk tour . . . **Marina Svetlova** reports that she has danced in 283 perfs. and crossed the ocean 6 times this year in the line of duty . . . **Vassili Lambrinos** went to Buenos Aires in June to choreograph a work to Benjamin Britten's "Four Sea Interludes," from "Peter Grimes," to be premeired at the Teatro Colon Sept. 9. He returns to the USA afterward to begin work on Leonard Sillman's "New Faces," postponed because of the B'way strike.

Those attractive dancers photographed in a special perf. for President Eisenhower in Manila were members of the **Bayanihan Co.**, a hit here in '59. They're returning here in Sept. '61 for a USA tour under Columbia Artists Mgt. banner.

17-yr-old **Anastasia Stevens** is the 1st American girl to be graduated from the Bolshoi School

. . . **Ralph Beaumont** has returned to NYC after choreographing a London prod. of "The Most Happy Fella" . . . **Jan Veen**, dir. of **Boston Conservatory's Dance Dept.**, teaches this summer at the **State Academy for Music & Perf. Arts**, Vienna . . . **Triancia** leaves the USA in Sept. for Spain where she will visit dance festivals for a year . . . **Luis Agudo** choreographed "Grand Canyon" & "Sinfonia Antigona" for his new modern dance students in San Salvador. Perf. was May 10 and a milestone for modern dance in San Salvador.

LITERARY

The President's Music Committee, Wash., DC, has published a calendar of dance & music events in the USA this summer; available: 734 Jackson Pl., NW, Wash. 6, DC . . . M. Witmark & Sons, NYC, have released a "Dancer's Glancer," alphabet of basic labanotation symbols . . . The NYC Public Library has received a collection on the European ballerina **Fanny Elssler** . . . A report on the Teaching of Technique, covered at the 6th annual conference on creative teaching of dance to children is contained in "The Record," available through the 92nd St. "Y," NYC . . . Sales from **Olga Maynard's** "The American Ballet" are benefiting **Jacob's Pillow** Scholarship Fund . . . Another volume has been added to **Joseph Pilates'** "Return to Life Through Contrology," released by Christopher Publ., Boston.

AROUND NEW YORK

Now it's **Dr. Jose Limon!** Wesleyan Coll., Middletown, Conn., bestowed a Doctor of Fine Arts Degree on the modern dance star at June 12 commencement exercises . . . **Joan Ann Miller** has won a John Hay Whitney Foundation Opportunity Fellowship, which she will use for research, coordinating professional & educational dance material for college & university dance depts. . . . **Jean-Leon Destine & His Haitian Dance Co.** perform July 7 at Walt Whitman Aud., Brooklyn.

It has been disclosed that the Rockefeller Foundation granted $75,000 toward costs of bringing the **Grand Kabuki** to the USA . . . **Jose Greco & Co.**, the only dance attraction at Lewisohn Stadium this season, were set for that outdoor stage June 28 . . . **Luis Olivares** and his sister **Nila Amparo** (former wife & partner of **José Greco**) have teamed up and opened at El Chico June 20 . . . The Living Theatre presented "The Theatre of Chance," dir. **Julien Beck & Judith Malina**, June 23 . . . **American Negro Ballet Co. (formerly NY Negro Ballet)** makes its debut July 8-10 at the 7 Arts Theatre . . . **Piute Pete**, newly elected Pres. of the **NY Square Dance Callers' Assn.**, begins July 7 calling dances in Wash. Sq. Park, Thurs., 8-10:30 PM . . . **Boris Novikoff** presented his **Russian American Ballet** at the New Rochelle, NY, Women's Club June 18, and at Studio 15, the Met, June 26.

New Theatre for Dance, with **Edith Stephen, Talley Beatty** & guests, began a "Mondays at 8" series on June 13 . . . **Children's Ballet Theatre** premiered "Gulliver's Travels," by dir. **Christine Neubert**, June 4 & 10 at JHS 141, NYC . . . **James Waring** choreographed "Gossoon," a chamber work, presented at Reuben Gallery June 11 . . . **Walter Nicks** taught primitive dance Dunham technique) to members of USSR's **Georgian State Dance Co.** in NYC when they were en route to Mexico May 31 . . . A perf. by **Nadja Dance Group** took place June 26 at PS 177, Fresh Meadows, NY . . . **Richard Englund & Mickey Gunnerson** appeared in "A Concert for the Family," given May 15 at Wagner Coll. for the Staten Island Mental Health Society . . . LA teacher **Al Gilbert** has acquired US distribution rights to a full-length Russian ballet film, "Song of the Cranes." . . . Israeli folk dancing Mons., 8-11 PM, is at Grand St. Park Amphitheatre until Sept. 26. Led by **Shoshanah Horowitz**, an hour is devoted to instruction . . . **Amun Ram** lectured at the Newark, N.J., "Y" June 2.

COAST TO COAST

Celebrating its 10th anniversary this year, the **Nat'l Ballet of Canada**, headed by **Lois Smith & David Adams**, performs Aug. 23-29 at Carter Barron Amphitheatre, Wash, DC. Co's regular season begins in Hamilton, Ontario, in late-Oct.

The **Robert Joffrey Ballet** has set plans with Columbia Artists Mgt. for an 8-wk-44-city-tour, opening Jan. 22 in Hempstead, NY, ending Mar. 18 in Atlantic City, NJ. Contingent will have 25 dancers & orchestra . . . **Lee Kehl Dancers'** 80th annual Dance Revue was a benefit perf. for the Madison, Wis., Lion's Club Welfare Fund June 21. **Barry Lynn's Arena Dance Repertory Group** performs at his theatre, Salt Lake City July 1-23 . . . Cincinnati teacher **Mona Tritsch** is principal dancer with **Bill Thompson** July 9 & 15 in Cincinnati Opera's "Aida," choreographed by **Nelle Fisher.**

Pearl Lang is choreographer for "The Dybbuk," dir. Harvey Hart, for a CBC-TV, Toronto, prod, to be taped July 15. She then goes to Conn. Coll. to choreograph a work for the **Amer. Dance Festival** and also prepare a repeat of "Black Marigolds" Assisted by **Dale Sehnert**, she will teach composition. Dancing with her in the Festival: **Bruce Marks, Pat Christopher, Betty DeJong**, etc . . . **Anthony Nelle**, choreographer, & **Dan Eckley**, modern dance dir., are staging dances for the St. Louis Municipal Opera summer season, June 9-Sept. 4 . . . Radio City Music Hall **Rockette, Janice Lothian**, opens July 12 starring as Julie in "Carousel" at the Lambertville, NJ, Music Circus.

Dance Mag. film critic **Arthur Knight** began teaching a History of Motion Pictures course at U. of So. Calif., June 20 . . . Dance events at Greek Theatre, LA, include: **Kabuki**, June 27-July 9; **NYC Ballet**, July 25-Aug. 6; **Royal Danish Ballet**, Aug. 18-Sept. 3 . . . **Eugene Tanner** learned 2 ballets in an afternoon and subbed for injured **Michael Lland** at the Boston Arts Festival engagement of **Andre Eglevsky's Festival Ballet** in June . . . May & June perfs, of **Dylan Thomas'** "Under Milkwood" were given at **Kolita Humphrey's** Theatre, Dallas; choreography by **Jerry Bywaters**, mime dir. **Jan Kesler** . . . **Athan Karras** offers material on Greek dance at the **Interstate Folk Dance Festival**, Portland, Ore., June 27-July 2.

Ballet Espanol Ximenez-Vargas, after appearing at the Int'l Trade Fair in Chicago June 24-July 3, performs at **Jacob's Pillow** July 4-9; Ogunquit, Me., Playhouse, Aug. 1-6; then begins a 10-wk USA tour managed by Columbia Artists . . . Dance attractions at the Vancouver, BC, Festival: **Jean Erdman**, July 26, **Carmen de Lavallade & Geoffrey Holder & Co.**, Aug. 1-6 . . . **Oleg Sabline & Tania Karina** dance in the St. Louis Municipal Opera prod. of "The Red Mill" Aug. 15-22 . . . **Dick Price** has been appearing at The Lido, Las Vegas . . . **Don DeNatale Trio** opens at the 500 Club, Atlantic City, NJ, July 1 . . . Carousel Theatre, Framingham, Mass. opened June 3. This season's dir.: **David Tihmar**; choreographer, **Frank Page**; dancers, **Jennifer Billingsley, Donna McKechnie, Madeline Lee, Sigrid Geiger, Joe Busheme, Carlos Macri, Rhett Dennis & Bill DeSilva** . . . **David Lichine** choreographs a concert at Santa Monica, Calif., Civic Aud. in July.

General Artists Corp. has announced that, upon its return from Europe, **American Ballet Theatre** will tour 47 US cities for 10 weeks, Jan. 15-Mar. 25 . . . Norman Cohen, VP of Baum's Inc., Phila., will have a painting, "Variations on a Theme," displayed next fall in an Art Alliance exhibition, Phila. . . . **Fred Astaire**, a host on the recent Emmy TV show, comes up with a 3rd "Evening" next fall. **Barrie Chase** again co-stars . . . NYC choreographer **John Butler** is guest teaching this summer at **Eugene Loring's American School of Dance**, Hollywood. He also is creating a work which will feature **Bella Lewitzsky & Carmen de Lavallade**, at the Idyllwild Festival . . . **Pitman Corry** is again choreographer for Atlanta's Theatre Under the Stars season of "The Chocolate Soldier," "South Pacific," "Kismet," "Tom Sawyer," "Redhead" & "Oklahoma!"

IT'S CONVENTION TIME

The following are convention dates in July & August.

American Society of Teachers of Dancing: Aug. 7-12, Edison Hotel, NYC.

Assn. Dance Teachers of So. Calif. (DMA Club #1): Convention, July 2-6; Ballroom Workshop, July 2-3, Statler Hotel, L. A.

Cecchetti Council of America: Summer Nat'l Seminar, July 10-14; Student Normal School, July 6-9, Park Shelton Hotel, Detroit.

Chicago Nat'l Assn. of Dance Masters: Summer Session Training Course, July 11-15; Ballroom

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JULY CALENDAR OF EVENTS

New York City:

Through July 4, British Military Tournament & Tattoo (incls. Highland Dancing); Madison Square Garden.

July 7, Jean-Leon Destine & Co., Brooklyn College; 8:30.

July 8-10, American Negro Ballet Co., Seven Arts Theatre.

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Arena Theater, Salt Lake City, Utah: July 1-2, 8-9, 15-16, 22-23, The Arena Dance Repertory Group.

Chicago Int'l Trade Fair: June 25-July 5, Chicago Opera Ballet, Ximenez-Vargas Ballet Español, Indrani & Co., Aleko & Vera, Japanese Kyoto Dancers, Le Grand Cancan from Paris' Moulin Rouge, Korean dancers.

Greek Theatre, Los Angeles: June 27-July 9, The Grand Kabuki; July 25-Aug. 6, New York City Ballet.

Jacob's Pillow Dance Festival, Lee, Mass.: June 30-July 2, Hanne-Marie Ravn & Flemming Flindt, The Nimura Co. with Dean Crane & Veronika Mlakar, La Meri; July 5-9, Ximenez Vargas Ballet Espanol; 12-16, The Robert Joffrey Ballet with Maria Tallchief & Michael Maule, Indrani; 19-23 Les Grands Ballets Canadiens; 26-30, The Washington Ballet with Patricia Wilde, Istvan Rabovsky & Frederic Franklin.

Southern Vermont Art Center, Manchester: July 17, Les Grands Ballets Canadiens; 31, The Washington Ballet.

ON TOUR JULY 10-AUGUST 10

New York City Ballet: July14-20, Empire State Music Festival, near Bear Mtn., N. Y., 25-Aug. 6, Greek Theatre, Los Angeles; 9-14, Ravinia Park, Chicago.

The Grand Kabuki: July 12-16, San Francisco

Mary Anthony Dance Theatre: July 20-22, Univ. of Michigan, East Lansing.

May O'Donnell & Co.: July 22-23, Univ. of California, Berkeley.

Jean Erdman: July 26-27, Univ. of British Columbia, Vancouver.

Session, July 16; Convention, July 17-21, Sheraton Towers Hotel, Chicago.

Dance Educators of America: Training School, July 4-14; Pre-convention Ballroom, July 15-16; Convention, July 17-22; Student Convention, July 18-22, Waldorf Astoria Hotel, NYC.

Dance Educators of America 1st Northwestern Convention: Ballroom Session, Aug. 28; Convention, Aug. 29-30.

Dance Masters of America: NYC Convention; Pre-convention Ballroom, July 9-10; Convention, July 11-16, Roosevelt Hotel.

Dance Masters of America, Miami Beach, Fla., Convention: Teacher Training Course, July 25-29; Pre-convention Ballroom, July 30-31; Nat'l Convention, Aug. 1-6, Americana Hotel.

Dance Teachers' Club of Boston: Teachers' Training Course, Aug. 22-26, New England Mutual Hall, Boston; Convention, Aug. 29-Sept. 1, Somerset Hotel, Boston.

Midwest Dance Convention: July 5-9, Broadview Hotel, Wichita, Kans.

Lucille Stoddart's Dance Congress: July 24-30, Piccadilly Hotel, NYC.

New officers for the **Dance Teachers' Assn. of Puerto Rico:** Pres, **Nellie G. deJusticia;** V.P., **Chely Mendez;** Sec'y, **Teresita Garay;** Treas, **Yolanda deFernandez;** Vice Sec'y, **Zaida Varas;** Vice Treas., **Blanquita Acosta;** Public Relations. **Laurie Garcia.**

REGIONAL BALLET—U.S.A.

The **Regional Ballet Festival Advisory Board** consisting of **Dorothy Alexander** (chairman), **Ben Sommers, Lydia Joel, Doris Hering, Anatole Chujoy & Josephine Schwarz** (acting for **Alexi Ramov**) met June 17 in NYC. Major topic for discussion was a list of the board's functions to be presented to the festival orgns.

Exec. Board of the **Northeast Regional Ballet Festival Assn.** plans its summer meeting Aug. 19 at New London so that members can spend the week-end getting a concentrated look-see at modern dance at Conn. College's **American Dance Festival.**

Regional Ballet-USA hails a new co. — this time in Alaska. The **Anchorage Civic Ballet** under **Lynda Lorimer** made its debut May 24 in an all-Tchaikowsky program choreographed by **Erina V. Wohner . . . Severe Ballet of Detroit** appears with members of the Detroit Symph., conducted by Valter Poole, in the Cranbrook Gardens Summer Festival July 10. Program features premiere of "Variations on a Theme" by co. dir. **Sandra Severe . . . Ruthann Carr,** dir. of the **Phila. Ballet Guild,** has choreographed a new version of "Peter and the Wolf" to be performed by the Guild July 13 with Phila. Orchestra at Robin Hood Dell.

Before joining cast of the forthcoming B'way musical, "Tenderloin," **Wakefield Poole** journeyed to Miami in June to choreograph 2 works for the **Miami Ballet . . .** The **Courtney Ballet Co. of Louisville** presented 2 original ballets by **Ellis Obrecht,** "Moonlight Sonata" and "Alice in Wonderland" June 8-10 at Columbia Aud. On the same program **Jean Lee Schoch & John Whittenberg** danced the pas de deux from "The Sleeping Beauty" . . . The **Canadian Jr. Ballet of Toronto** made an auspicious debut May 11. Co's next appearance was scheduled for June 18 at the Scarboro Golf and Country Club . . . June 8-11 found the **Indianapolis Civic Ballet** dancing nightly out-of-doors on the mall of the Glendale Shopping Center. Occasion was the Glendale Art Fair.

The **Community Ballet of Elmira, NY,** was scheduled to premiere its 3-act "Coppelia" June 18 at Elmira Coll. Theatre. During the past winter, co. presented its "Sleeping Beauty" in Van Etten, Canestio and Horseheads, NY. . . . The **Southern Ballet of Atlanta** has made its 2nd annual **Catherine Littlefield** Technique Awards to **Paula Weir, Jay Higgins & Barbara Sanders.** Runners-up: **Karen Kreuter, Beth Swilling, Mary Suber.** New co. president for 1960-61 is **Mrs. William G. Sanders.**

The **St. Louis Civic Ballet** plans a $100 scholarship to be awarded to a co. member at the end of the 1960-61 season. Four co. dancers were accepted for the St. Louis Municipal Opera summer perfs.: **Sharon Sheinbein, Sharon Kopsky, Sandra Simpson, Bud Heidebur . . .** Highlights of the first Arts Festival Preview (May 23) of the Lackawanna Arts Council in Scranton, Pa., were the appearances on the same program of the **Scranton Ballet Guild** and **Ballet Theatre of Scranton.** Theatre lobby featured displays by the various cultural orgns. . . **Bonnie Schon,** former member of the **Bethlehem Ballet,** goes into a summer prod. of "West Side Story" as dancer and understudy for the role of Maria.

The newly-formed **Harrisburg, Pa. Civic Ballet** plans its 1st major prod. for next Oct. In the meantime they are scheduled to appear at Olmsted Air Force Base in Aug. to greet the new commanding general . . . The **Brooklyn Civic Ballet,** which presented 4 perfs. (3 of them sell-outs) this year, plans 6 for next season, with new works by guest choreographers to be added to repertoire . . . **Mrs. Roland Witsell** succeeds **Mrs. Guy Bates** as Pres. of the **Ballet Society of Memphis.**

Baton Rouge Civic Ballet, in its 3rd annual spring perf. May 3, premiered "Midsummer Night's Dream," a ballet choreographed by **Elissa Fuchs,** with **Anthony Tardo** of New Orleans as guest artist. Program also featuerd last appearance of **Marti Sisk** before she left for NYC and **the School of American Ballet.** Co's co-dir., **Phoebe Brantley,** contributed "Valses Nobles et Sentimentales."

Ballet Borealis engaged **Yurek Lazowski** to teach character classes the 1st week of its summer session, beginning June 20. "Swan Lake," in rehearsal, and "Scheherazade," for which auditions are being held, are planned for the winter season . . . **Westchester Ballet Co.** began a summer theatre program June 25 at the Nyack, NY, Tappan Zee Playhouse. Co. repeats the bill ("Peter and the Wolf" & "Lighten Mine Eyes," by co. dir. **Iris Merrick**) Aug. 5 at Westport, Conn., Playhouse and Aug. 6 at the Milburn, NJ, Paper Mill Playhouse.

Correction: Last month Regional Ballet-USA stated that the "Cincinnati Civic Ballet" planned a fall appearance with the Cincinnati Symph. under Max Rudolf. The news came from an over-zealous ballet papa. As yet, no Cincinnati Civic Ballet has been formed; hence no collaboration with the symph. is planned.

SCHOOL NEWS

Around NYC: **Richard Thomas** is teaching intermediate & advanced ballet at the **June Taylor School . . .** New for students, aged 7-17, is an Int'l Theatre for Young People program, dir. **Sara Farwell,** at the Maria Ley Piscator Institute. Dance classes, integrated with a world theatre arts study course, will be taught by **Hadassah, Sarah Bartell, Syvilla Fort, Fiorella Manuel & Kurt Cerf.** Perfs. by students in Central Park are in the offing during the July 11-Sept. 3 term. Deserving foreign students may receive scholarship aid . . . Faculty for **Jack Stanly's** summer session at Showcase Studios: **Ronnie Daniels, Jack Potteiger, Ronald Reynolds, Joan Rosemond, Barbara Hyland** & Stanly . . . The **Living Dance & Art Center** is offering summer technique classes for professionals & laymen.

Aug. 1-31 choreography & technique, also a Production Workshop, will be presented at the **Matti Haim School of Contemporary Dance . . .** Westchester County teacher **Steffi Nossen** was to leave NYC June 25 to fly to Europe to visit London, Munich, Stuttgart, Essen & Switzerland . . . **Master Institute of United Arts Dance Drama Workshop,** dir. **Alec Rubin,** performed June 13 at Master Theatre. Dancers: **Eleanor Christiaens, Delso, Gerard Martin, Shirley Winston** & Rubin . . . Students of **Galina Delnitzin Ballet School,** Brooklyn, performed June 12 in "Giselle" act II & "The Fairy Doll" . . . Annual demonstration by pupils of **Elizabeth Delza** was June 12 at Studio 61, Carnegie Hall . . . Faculty for **Theatrical Dance Studio** at Variety Arts: **Emile Faust-**

In & Audrey Joseph . . . **Stuart Hodes** has opened a modern dance studio at 175 Lexington Ave., NYC . . . **Smith-Bene School of Classical Ballet**, Brooklyn, holds a teachers' training course in July & August . . . **Lavinia Williams**, who heads a Haitian Gov't-sponsored dance school in Port-au-Prince, is teaching primitive movement & jazz at **Ballet Arts** this summer.

AROUND THE USA: **Jack Moore** has received the 1st **Doris Humphrey** Fellowship for choreography, given in memory of the late modern dance leader. He will be in residence at **Conn. Coll. School of Dance** this summer . . . **Jacques d'Amboise** will guest teach at **Browne Gables Conservatory & School of Ballet**, LA, while the **NYC Ballet** performs at the LA Greek Theatre in July . . . **Vladimir Dokoudovsky**, of NYC's **Ballet Arts**, was announced as guest ballet instructor at **Kansas City Conservatory of Music**, June 27-July 2 . . . **Martha Nishitani School of Modern Dance, Seattle**, has a summer course until Aug. 18. **Charles Weidman** gave classes in kinetic pantomime at the school June 20-22 . . . Creative Arts Program at **U. of Colo.**, Boulder, includes lecture-demonstrations concluding the 3-wk dance workshop. July 5: **Shirley Riri**; July 7: **Merce Cunningham**. "Brigadoon" perfs., July 14-16 choreographed by **Charlotte Irey**, are also part of the program . . . **Ballet Academy**, Seattle, dir. **Marian & Illaria Ladre**, begins summer classes July 11. Annual perf. was June 18 at the Moore Theatre.

Rochester, NY, Institute of Technology has initiated summer classes in modern dance, with Australian dancer-teacher **Coralie Hinkley** . . . Houston teacher **Emmamae Horn** is celebrating her 25th anniversary in the dance world . . . **John Wilson** & his wife **Brunilda Ruiz** teach modern dance & ballet until Aug. 20 at Brush Ranch Art Camp, Santa Fe, NM . . . **Angel di Bianco** danced with her students June 11 at the Upper Montclair, NJ, Women's Club . . . Charles Weidman led a successful 10-day workshop at **Wayne State U.**, Detroit, ending May 5. During a 3-day Adventure Conference, Weidman & Wayne students performed his "Lynchtown," "Fables for Our Time" & "Mostly About Women" . . . 64 pupils of **Eloise Glass**, Greensboro, NC, performed her "The Dancing Flowers" at a flower show Apr. 9-10 at the Greensboro Coliseum . . . Summer ballet classes began June 23 at the **Drew & Rogers Studio**, Phila. Faculty: **Joseph Stassek & Therese Cura.**

CHICAGO NEWS

June 29 & July 1, the Chicago Symph. plays Walton's "Facade" at Ravinia with **Vera Zorina** reading the Edith Sitwell poetry. Another Ravinia program is a mat. of ethnic dances performed by **Alta Warshawska** for the July 23 children's concert. **NYC Ballet's** Ravinia season is Aug. 9-14.

Helen Tieken Geraghty, dir. of entertainment for Chicago's Int'l Trade Fair, June 25 - July 5, has secured a number of dance attractions to make it truly international. Co's to dance on the outdoor & indoor stages 5 times daily are: **Ximenez-Vargas Ballet Espanol, Indrani & Her Singers & Dancers, Aleko & Vera** from Athens, 10 **Japanese Kyoto** dancers, a pair of Koreans, Le **Grand Can-can** from Paris' Moulin Rouge, and **Ruth Page's Chicago Opera Ballet**, led by **Kenneth Johnson & Patricia Klekovic** . . . An all male college group from Torhout, Belgium, was scheduled for a program titled "Spectacular in Mime & Motion," June 22 at De Paul U., and also to perform at the Int'l Trade Fair.

Richard Ellis' Illinois Ballet was to dance June 25 at St. Alphonsus; choreography by **Dom Orejudos & Hy Somers**, both trained at the **Ellis-DuBoulay** school. Works included "Moor of Venice," an excerpt from the forthcoming ballet, "Snow White," "Valse Promenade" & a pas de deux . . . **Trudl Dubsky Zipper** presented "Pictures at an Exhibition" at the North Shore Music Center, May 27. Mrs. Zipper & guest soloists **Ronald Colton & Richard Peterson** were leading dancers in a colorful setting to the Moussorgsky music. Very fine scenery was lent by the Manila Symph. for whom Mrs. Zipper had originally produced the ballet . . . A charming visitor who appeared here in a lecture-demonstration was **Srimati A. Sarada**, Indian dancer & pupil of **Rukmini Devi** (dancer, educator & member of the Indian parliament). Sarada is married to Peter Hoffman, son of UNESCO's Paul G. Hoffman.

Ellen Gimpel, trained by **Berenice Holmes** and for 2 seasons a dancer with **Ruth Page**, received a Ford Foundation scholarship for study at the **School of American Ballet** in NYC . . . **Beverly Lacek**, pupil of **Evelyn Lare**, won special praise for her ballet dancing in the annual city-wide Catholic school variety show for which hundreds of young people auditioned . . . The **Stone-Camryn Ballet** marked 30 years of performing with a program of old and new works at the St. Alphonsus May 15. Most notable new work, which was excellent, was "In My Landscape," a long ballet by **Walter Camryn** to a special score by Lora Aborn. The ballet, very much a personal statement, was colored by the feeling for American ideas, which is the basis for this artist's dance. The work included narrative from the writings of Gertrude Stein. Guest artist **Jane Beckman** danced with Camryn. Noteworthy in leading roles were **John Neumeier, Debby Krych & Lauriel Parker.** Interesting feature of the program was the appearance of several Stone-Camryn dancers who have been working in national troupes. **Patrick Heim, William Maloney & James Morski** danced some of Camryn's solo no's, long indentified with his concert work.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

The "West Side Story" film tops the Hollywood news this month. Casting will be completed this month, but in rehearsal are **Russ Tamblyn, Richard Beymer, Rita Moreno, Bob Thompson, Bobby Banas, Scooter Teague, Patti Treble, Kathy Paul, David Winters, Bert Michael, Jay Norman, Tony Mordente, Tommy Abbott, Harvey Hohnecker, Nick Covocavich, Elliot Feld, Tucker Smith, Gina Tritchonis & Karen Deutsch. Maggie Banks** is **Jerome Robbins'** technical asst. & **Howard Jeffrey** is dance asst. Co. will be in NYC on location in Aug. . . . **Miriam Nelson** has completed "High Time" on the Fox lot and returns for a Jerry Wald film in midsummer . . . **Judy Bradshaw** is Marilyn Monroe's dance-in on **Jack Cole's** "Let's Make Love" (now running into the 8th prod. month) . . . **Josephine Earl** choreographed a can-can for Henry Hathaway's "Go North," with **Carol Bryan, Vera Lee, Lisa Mitchell, Patsy Norman & Jacqui Snyder** . . . **Norman Edwards, Joan Kelly & Virginia Aldrich** have signed for several dance commercials selling school equipment . . . **Jack Regas** will choreograph several Burl Ives TV specials next season . . . **Alex Romero**, assisted by **Alex Ruiz**, starts pre-production rehearsals this month on ABC-TV's **Debbie Reynolds** special . . . **Michele Barton** does a dance commercial at Cascade Studios with choreography by **Jerry Antes.**

The fall TV season will have more spectaculars produced & choreographed by **Tony Charmoli** for NBC-TV . . . **Tom Hansen** "dances west" in the fall to take over some of the Chevie shows . . . **Marc Platt** has received his Screen Directors Guild card and is directing and choreographing an untitled property on the Desilu lot; assisted by **Bob Cole.**

Lee Scott is at Desilu staging a musical commercial for industrial shows, with **Lee Irwin. Anna Cheselka, Joan Haig, Jerry Glenn, Frank Mangrin, Bob Piper, Rita DiMico, Sally Whelan, Bonnie Evans, Howard Parker, Ian Bruce, Cass Jaeger, Maurice Durret & Jimmy Gonzales** . . . **Jimmy Huntley** is with choreographer **Tommy Mahoney** on "The Absent-Minded Professor" at Disney.

Charles O'Curran has staged Patti Page's new act at The Desert Inn. **Donn Arden** prod. no's feature **Flo Walters & Art Johnson** . . . **Diana Ders**, a success in **Roy Fitzell's** choreography on the Steve Allen Show, headlines "La Parisienne" at the Dunes. **Charley's Ballet, Trio Cottas, the Tiero Brothers, Les Rover Boys, Amoree Laurence, Annie Berryer, Raymond Girer, Gina Romand** highlight this American-French show . . . **Marie Bryant & Barrie Ashton** have staged The Pearl Bailey Show at the Flamingo. Pearlie Mae's show features **The Seven Moroccans, The Tapateers, Alice Grant & The Ambassadors** . . . With all the foreign girls in town, the Sahara has named its show, "The Most American Girls in the World," a Moro-Landis prod. with choreography by **Rene de Haven** . . . **Will Holt** of "Joy Ride" and numerous L.A. cabarets is at the Sans Souci . . . **Johnny Brascia & Tybee Afra** are with The Red Skelton Show at the Sands, with prod. no's by **Renne Stuart** . . . **Betty Grable** will shake, rattle and roll at El Rancho Vegas this coming month. **Fluff Charlton**, long-time Donn Arden asst., will be part of the big Grable entertainment package . . . The **June Taylor Dancers** highlight the Riviera show, starring Ted Lewis & Sophie Tucker.

ROY CLARK

(Postscript: Miss Grable's engagement at El Rancho Vegas was abruptly terminated when the establishment was destroyed by fire.)

SOUTHERN CALIFORNIA NOTES

Although **Ballet la Jeunesse** offered 2 premieres (**Oleg Tupine's** "Soriee" & **Natalie Clare's** "Feria de Wapana") in its May perf., repetition of Miss Clare's 1st ballet, "Les Repliques" was the strong point of the program. Tupine danced in the ballet for the 1st time, partnering **Serina**

(Continued on Page 71)

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THE SARDANA OF CATALONIA

BY AXEL HORNOS

When, on a crisp spring morning, my wife and I began our auto journey from Perpignan to Barcelona by way of Le Perthus, little did we anticipate the experience awaiting us.

After the long climb towards the Franco-Spanish border, the green plains and valleys of Catalonia unveiled before our eyes their varied riches: vineyards without end, thick forests of cork and almond trees, fields of luscious artichokes, storied villages where life hasn't changed much since the Middle Ages.

From time to time we saw crews of sturdy peasants repairing the road. They had no other equipment than a few picks, shovels and wheelbarrows, and most worked with their bare hands—grim reminder of Spain's immemorial poverty.

We arrived in the little town of Figueras, midway between Le Perthus and Gerona, shortly before noon. Although it was a working day, crowds milled in the narrow streets and gathered at corners, talking volubly in the harsh-sounding Catalan language, a blend of Spanish and Provencal incomprehensible to anybody except the Catalans themselves. The main square, lined with leafy trees, was alive with people; pennants fluttered

A salesman in a store told us that Figueras was celebrating its anniversary, a week-long affair enlivened by speeches, public dances and other ceremonies.

While we were buying maps, the shrill notes of a fife suddenly pierced the air. This sound continued for a short time, stopped after an ascending scale played at a quickening tempo. Then, without a pause, there followed a curiously rhythmical and catchy fanfare.

We went out. A small band was playing on an elevated platform at one edge of the square, under the shady trees. We came closer. Men and women of all ages were forming a circle by joining hands which they raised to the level of their shoulders. They started dancing, circling now in one direction, now in the other; that is, their legs danced, because the bodies and arms remained almost still.

The pattern of the dance was rather simple, the legs moving sideways in a graceful succession of interlocking steps executed in perfect unison, as if the performers had rehearsed them exhaustively beforehand. Sometimes the lateral swing

was short and slow, sometimes swift and prolonged.

I recognized the dance. It was the Sardana, the national dance of Catalonia.

Nobody knows when and where it began. Some place its origin in pre-Homeric Greece, founded upon a passage of the *Iliad* which tells about "a dancing circle of youths and lasses holding hands." According to others its beginnings go as far back as the times of megalithic monuments, when priests gyrated gravely in homage to the sun in motion.

Around 1850 the Sardana—for centuries an anaemic country reel performed only in remote hamlets — underwent changes which greatly strengthened it as a musical form as well as a dance. The orchestra, which had consisted of three or four instruments, was enlarged to include the following eleven: a three-holed pipe called *flabiol* (the fife we had heard), a tambourine-like drum, two *tiples* (a shrill variety of oboe), two *tenoras* (a kind of English horn), two cornets, two *fliscorns* (bugles), and one double-brass.

Thus invigorated, the Sardana has gained considerable stature, and many of Spain's best composers are steadily enriching its already extensive literature. Today the Sardana is played regularly in many concert halls of Spain as an authentic expression of Catalonia's musical lore, while as a dance it has become an indispensable adjunct to all Catalan festivities, from national holidays to local events.

Of the two styles of Sardana in use the *Ampurdanés* is by far the most popular. After the *flabiol* has announced the beginning of the dance, the first melody is danced with steps called *curts* (short), then repeated so that the performers can remember precisely its duration. The second melody is now played by the band. It consists of sixteen steps called *llargs* (long) which are repeated for the same reason. Both tunes are then played again. During this second part the dancers count the bars of each of the two melodies, apportioning their steps so as to end the dance simultaneously with the last note.

New circles formed as more people joined the dancers, including school boys and girls who threw their satchels in the middle. Soon there were about a dozen wheels, some forming within others as they became too large, each rotating in one direction or the other, each following its own course within the rhythmic pattern set by the band.

The music stopped after a final, resounding flourish, and the dancers stood

(Continued on Page 70)

dancing for health is the theory behind the intriguing goings-on at Milton Feher's School of Dance and Relaxation at 200 West 58th Street. Serious professional dancers, tired businessmen, harassed housewives and even the handicapped all come to Feher to study his unique system of relaxation through dance, a technique he evolved a number of years ago when a serious knee injury threatened to end his own dancing career (he was with Ballet Russe and had appeared in a number of Broadway musicals). Instead of following medical advice and giving up dancing, Feher went on to work out a system of dancing *without strain*, and in the process not only cured his own condition but perfected a system of straightening and relaxing the body that could be applied by anyone. According to Feher, the well-balanced body, the relaxed body, tends to straighten itself; it is only tension that keeps posture from being good. "Dancing is wonderful for posture training," he says; "one must experience the extremes of movement in order to understand the middle ground; you can't sit well unless you jump well, you can't walk unless you can run." Feher's basic goal for his students is developing mental ease through physical ease—and this may involve not only dancing but also instruction in singing or swimming or ice-skating or golf (many of hs students are professional golfers) or what-have-you. Feher would love to have all his students learn to ride the unicycle, something that he, an amazingly well-balanced fellow, does with the greatest of ease. Feher does both private and class work and his studio is open six days a week. For information, call CO 5-8971.

—Faye Hammel

CUE, MAY 7, 1960

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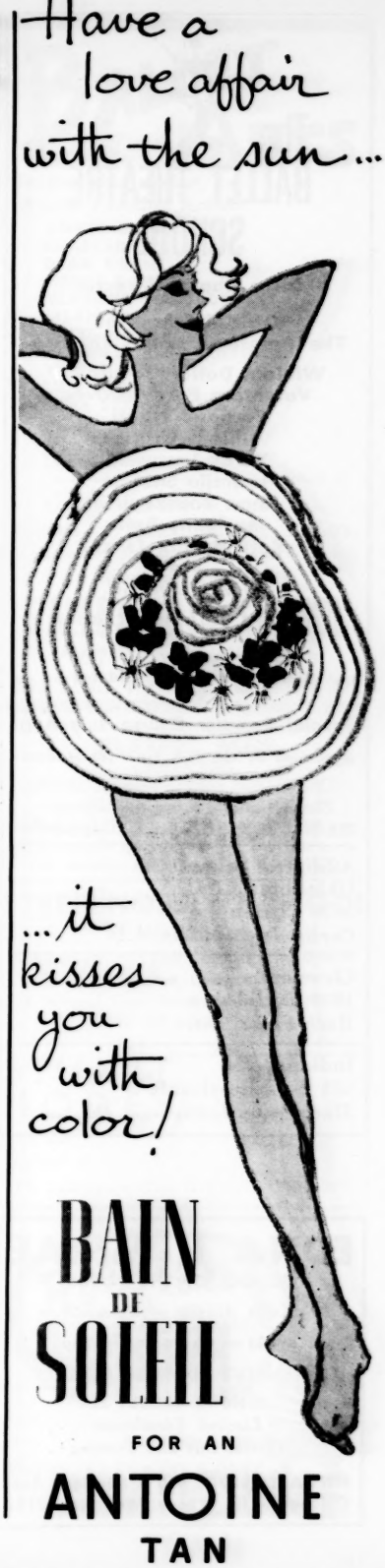

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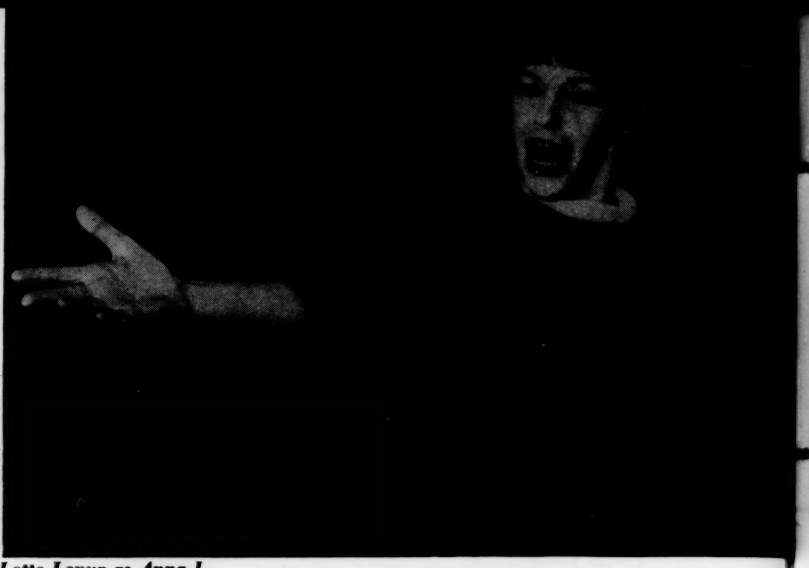

Jack Hochscheid

Lotte Lenya as Anna I.

LOTTE LENYA & "SEVEN DEADLY SINS" IN FRANKFURT

BY HORST KOEGLER

Thanks to the recording industry, *The Seven Deadly Sins* has been rediscovered for the theatre. It is unlikely that it would have been seen again if it were not for the combined enterprise of famed chanteuse Lotte Lenya, her late husband George Davis, *and* Columbia Records, who decided to put on wax Kurt Weill's work in its entirety, starring Miss Lenya.

It was only then that George Balanchine warmed up to the idea of reproducing the unusual theatre work which had figured prominently in his Les Ballets 1933, but which had since fallen into complete oblivion. Its triumphant New York comeback (or should one say debut?) is too well known to *Dance Magazine* readers to be retold here. But recently it has also had much success in Germany

Copyright difficulties had prevented a production immediately after the New York success. But once these were overcome, the Frankfurt Opera House secured the rights for the first German performance, April 6, twenty-seven years after its Paris premiere, and just in time to mark the tenth anniversary of Kurt Weill's death. Lotte Lenya came from the U.S. to appear in the role of Anna I, and conquered public and critics alike. She was scheduled to remain in Frankfurt until well into July for once or twice-weekly appearances in *Seven Deadly Sins*, which, as part of the season's repertoire, has been playing to sold-out houses.

Some days after the first performance we questioned Miss Lenya about the differences between the New York and Frankfurt productions.

"Well," she said, "When I arrived here, everybody seemed a bit afraid that I would insist on repeating the Balanchine production—which, of course, would have been quite senseless without his actual participation.

"I was rushed from the airport to a conversation with choreographer Tatyana Gsovsky and Hein Heckroth, Frankfurt's chief designer (of *Red Shoes* fame). A non-stop talk of extended duration thoroughly convinced me that their conception was equally valid. (I would now also like to see a production of *Seven Deadly Sins* supervised, not by a choreographer, but by a theatre director.) From then on our collaboration could not have been on better terms.

"Comparing it to the New York City Ballet production, the Frankfurt mounting is much more elaborate in decor as well as in choreography. Heckroth dreamed up fantastic sets. It would have cost a fortune to build these things in New York, but here, I am told, the all-Weill production

(there are two early operas on the bill also) was actually the least expensive put on for months at the Opera House. In general, Heckroth's sets fix the locations more realistically than do Aruntunian's more universally applicable ones in New York.

"The same holds true of Tatyana Gsovsky's choreography. Again elaborateness is the key-word. The concept resembles a large canvas with lots of people and an abundance of incidents, rather than Balanchine's sharply focused treatment. What a character this woman is, literally bubbling over with ideas, fancies and caprices, and such a tireless worker, always striving for the very best. With her not just one episode will do—it must be two or three, simultaneously intertwined. One must see her staging of the Hollywood "anger" scene several times to get all its actions and counteractions. She is absolutely marvelous. And if you complain of too much pantomime and too little actual dancing for your taste, well, go and look at Balanchine's production—it has so much more pantomime that, measured against it, Tatyana's looks like an all-ballet production."

Working together with both Balanchine and Tatyana Gsovsky has revived Lenya's

Gunter Englert

Karin von Arolingen as Anna II, Lotte Lenya's dancing counterpart, in scenes from Frankfurt's "Seven Deadly Sins."

Gunter Englert

love for ballet and the dance. Her admiration for *Agon* and *Episodes* seems boundless. And with the deepest reverence she talks about the Japanese Gagaku players with whom she performed for a while on the same program at New York's City Center. It is not generally known that Lotte Lenya started her career striving to become a dancer.

"This was during the first World War. A rich aunt had sent me to study with Zurich's ballet mistress, Steffi Herzeg. Oh dear, those tortures to raise *en pointe!* But after a year I was offered a contract at the Zurich Stadttheater, and made my debut as a garland-winding Blessed Spirit in Gluck's *Orpheus.* From then on I appeared regularly in every opera ballet and operetta production in the repertoire, also doing small roles in dramatic plays. You cannot imagine how my toes suffered under Madame Herzeg's strictly classical ambitions. But all this was changed when she was succeeded by a partisan of the Dalcroze movement. This was undoubtedly the zenith of my career as a dancer. A little later, with another dancer with whom I had prepared a recital program, I left for Berlin. We were determined to storm the city as another couple of Wiesenthal sisters. Instead we did not even conquer the offices of the agents, in spite of all our wonderful homemade costumes. And so my dream of becoming a dancer was shattered.

"There was, however, a dance audition for me at which a young fellow named Kurt Weill was the audition pianist, and thus my life took another course. My marriage to Kurt Weill and our collaboration with Berthold Brecht led to other fields of theatrical activity.

"It was not until 1933, after our emigration from Germany, that I once again came into close contact with the world of ballet. This was in Paris and the Balanchine ballet in which I appeared, called *Les Sept Péchès Capitaux.* I was Anna I, Tilly Losch was Anna II. And another quarter of a century was to pass before I resumed my connections with Balanchine in the same work, which was by now named *The Seven Deadly Sins.* How long is it going to last this time? Who knows . . . !"

In any case, it seems likely that singer Lotte Lenya's latest ballet association will become a long one. For it is rumored that Messrs. W. H. Auden and Chester Kallman are preparing a new ballet for her to perform with the NYC Ballet in the near future.

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PART IV of an extensive, unique service—the first major discography of records related to the ballet, modern and ethnic dance

BY ROSALYN KROKOVER

There is such an abundance of folk and ethnic music available on records that what follows is merely a cross-section. Catalogues are especially rich in East Indian, Spanish and American songs and music.

These selections were made mostly on the accessibility, as well as merit, of the record. For those who do not find what they want here, a letter directly to the record company for a catalogue is suggested. All of the major record companies have representative lists in this category, and there are many smaller companies who have specialized in ethnic and folk music exclusively. *R.K.*

ETHNIC AND FOLK SONGS AND MUSIC

Africa: African Music, Folkway 8852. Africa South of the Sahara, 2 Folkways 4503. Bantu Folk Music, Columbia KL-213. Baoule of the Ivory Coast, Folkways 4476. Drums of the Yoruba of Nigeria, Folkways 4441. Face of Africa, London International 91204. Fighting Songs of Algerian Rebels, Westminster 12006. Folk Music of Ethiopia, Folkways 4405. Folk Music of French Colonies, Columbia KL-205. Folk Music of Liberia, Folkways 4465. Folk Music of Western Congo, Folkways 4427. Princes of Dahomey—Festival, Esoteric 547. Topoke Music of the Congo, Folkways 4477. Wolof Music of the Senegal and the Gambia, Folkways 4462.

Alaska: Eskimo Music of Alaska and Hudson Bay, Folkways 4444.

Arabia: Arabic and Druse Music, Folkways 4480. Music of South Arabia, Folkways 4421.

Argentina: Traditional Dances with Abolos Brothers, Folkways 8842. Gaucho!, Audio Fidelity 1879. Traditional Dances and Songs, Folkways 8841.

Armenia: Folk Dances by Armenia State Orchestra, Monitor 321. Folk Music of Armenia and the Caucasus, Period 1611. Folk Songs, Monitor 303. Songs by State and Radio Ensembles, Westminster 12013.

Australia: Aboriginal Music, Columbia KL-208. Aboriginals, Capitol T-10086. Folk Songs sung by John Greenway, Folkways 8718. Bush Songs sung by S. L. Lloyd, Riverside 12-606. Tribal Music, Folkways 4439.

Austria: (Austrian Alps): Engelkinder from Tyrol, Vox VX-25650 (STVX-425650). Greetings from Tyrol, Vox VX-25290 (STVX-425290). Kitzbuheler Nationalsanger, Capitol T-10154. Dances of Austria, Volume 2, Folkways 8838. Merry Yodeler, Vanguard 9034.

Bahama Islands: Music of the Bahamas, Volumes 1, 2 and 3, Folkways 3844/45/46. Religious Songs and Drums, Folkways 4440.
Bali: Dancers of Bali, Columbia ML-4618. Music of Bali, 2-Westminster 201 or 12014/5. Songs and Dances, Period 1613.
Bolivia: Folk Music by Shaw and Los Peregrinos, Capitol T-10088.
Brazil: Indian Music of Upper Amazon, Folkways 4458. Music from Mato Grosso, Folkways 4446. Songs and Dances, 10" Folkways 6953.
British West Indies: Big Drum Dance of Carriacou, Folkways 4011. West Indian Society of McGill University, Folkways 8809.
Bulgaria: Bulgarian Republic Ensemble, Angel 65026. Folk Music, Coumbia KL-5378.
Burma: Folk and Traditional Music, Folkways 4436.
Canada: Folk Music, Columbia KL-211. Folk Music from Nova Scotia, Folkways 4006. Folk Music of French Canada, Folkways 4482. Indian Music of the Canadian Plains, Folkways 4464. Folk Songs of Newfoundland, Folkways 8771. Songs of the Maritimes, Folkways 8744. Songs of the Sea, Folkways 2312. Songs from Cape Breton Island, Folkways 4450. Songs and Dances of Quebec, 10" Folkways 6951.
Caribbean Islands: Caribbean Dances, 10" Folkways 6840. Geoffrey Holder, Riverside 4004.
Chile: Santiago!, Capitol T-10020.
China: Classic Instrumental Music, 10" Folkways 6812. Folk Songs and Dances, 10" Folkways 6802.
Colombia: Folk Music, 10" Folkways 6808.
Corsica: Songs by Chanteurs l'Associacion Corsica, Westminster 12007.
Cuba: Bola de Nieve, Montilla 62. Cult Music, Folkways 4410.
Czechoslovakia: Songs and Dances by the National Ballet, Monitor 313. In Song and Dance, Monitor 329.
Denmark: Folk Songs by Dan Haugaard, 10" Folkways 6857.
England: Through Bushes and Briars with Isla Cameron, Traditional 1001. Broadside Ballads sung by Paul Clayton, Folkways 8708. Cockney Music Hall with Colyn Davies, Tradition 1017. Elizabethan Songs with Brynley Notley, Tradition 1012. Field Trip, Folkways 8871. Robin Hood Ballads, 10" Folkways 6839. Thar She Blows!, Riverside 12-635. Sussex Songs with Tony Wales, Folkways 3515.
Estonia: Songs and Dances by the National Chorus and Instrumental Ensembles, Monitor 317.
Finland: Tunes and Songs with John Stark, 10" Folkways 6856.
France: Bords du St. Laurent with Pierrette Champoux, Esoteric 536. Folk Music, Folkways 4414. Folk Music, Columbia KL-207. Songs of the Auvergne with Susan Reed, Columbia ML-4368. Songs of the Montmarte with Suzanne Robert, Elektra 104.
Germany: Immortal Folk Songs, London International 91203. Nautische Kameradschaft Neptun (Sea Chanties), Vox VX-25580. Folk Songs with Martha Schlamme, 10" Folkways 6843.
Greece: Folk Dances, Folkways 4467. Folk Dances and Songs Society, Columbia WL-123. Panegyrix, Royal Greek Festival, Volume 2, Esoteric 531. Songs and Dances, 10" Folkways 6814.
Haiti: Festival in Haiti with Destiné and Ensemble, Elektra 130. Drums of Haiti, Folkways 4403. Folk Music, Folkways 4407. Songs and Dances, Folkways 4432.
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ALSO—See July Issue Ballroom Dance Magazine for the Greatest Ballroom Convention Faculty.

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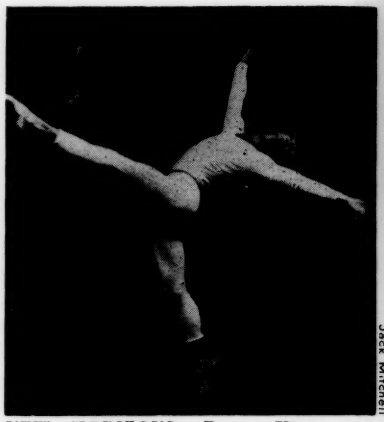
IN THE NEWS



Jack Mitchell

NEW HORIZONS: *Bruce King tours under the auspices of the Montana Extension Division this month and next. His solo concert, which includes lecture-demonstration and dances for children, will be sponsored by colleges and community centers throughout Montana. Students and teachers will participate in technique and creative teaching classes —another evidence of the rapid growth of interest in modern dance throughout the country.*

AUSTRALIAN "MUSIC MAN": *Now playing in Melbourne, where it opened March 5, "The Music Man" is scheduled to spend 3 years touring Australian cities. Above: Judy Cohen, Harding Dorn, American dancer who choreographed the production, and Beta McDonald in "76 Trombones."*

IN MEMORIAM: Ballerina Loda Klemova (Mrs. Anatol Bourman), 67, died May 26 in Springfield, Mass., where the Bourmans have had a ballet studio in recent years. A graduate of the Warsaw State Ballet School, and later a student, in Italy, of Cecchetti (above, with her, in rare photo), she was a soloist in Diaghilev's Ballets Russes, joining the co. in its very first year. She and her husband came to the U. S. in 1927, where she was the dancing star of NYC's Strand (6 years) and Paramount (1 year) Theatres. She was also a frequent partner of Adolph Bolm and Theodore Kosloff.

on the cover

A generation ago show people were dreaming of the performer who could create "the lyric theatre" — the performer who could sing, dance and act with equal skill. The dream has become a reality, although the term "lyric" now seems rather inappropriate.

Today's up-and-coming musical theatre performers, like Grover Dale, are basically dancers of great skill who have developed talents as singers and actors, too. (In every issue of Dance Magazine these days we have occasion to mention a number of them.) Particularly noteworthy is the fact that the original cast of "West Side Story" seems to have been a special breeding ground for such dazzling versatility. For more about young Grover Dale, see pp. 28-31.
PHOTO BY JACK MITCHELL

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

With summer activities in full swing, choreos. are now mainly building files for next season or to draw on for sudden replacements.

There is one immediate call for two dancers for a dance film short. The Atlanta, Ga., studio of Billy Welsh would like to hear from dancers for an American Indian ballet to be filmed in August at Tallulah Falls, in the mountains of North Georgia. The male dancer will be featured in a lead role as an Indian god. He must be of good physique, at least 5'9" in height, with dark features and high cheekbones. The female must be "on the light side" in coloring and not more than 5'5" tall. Mail photos of face and figure with resumes, including address and telephone number, to William Welsh, P.O. Box 952, Atlanta, Ga.

Lenny Dale, until recently known principally as dancer and teacher, marks his second summer stock season as choreo. with a Guber-Ford-Gross music tent circuit package show of *West Side Story*. The unit will tour the Camden-Haddenfield, N.J., Westbury, L.I., Valley Forge, Pa., Baltimore, Md., and Springfield, Mass., area. Dancers are all set so far for this project, scheduled out of N.Y. June 15 to start rehearsing June 20 in Camden, N.J. However, Mr. Dale anticipates possible replacement needs (twenty dancers signed include no standbys), plus looking toward concert work on his return to N.Y. Sept. 21. Present plans for the latter are for a group of 15 to start rehearsing Oct. for a performance at the 92nd Street YMHA early next year. Applicants should have some jazz training besides strong grounding in modern dance, preferably in the Graham-Weidman-Holm techniques, and some ballet. Mail dance pix, full shots rather than composites, to Mr. Dale at 103 West 72nd St., or leave message with his service, PL 1-7250, where to be reached and when available. For *West Side Story* replacements, applications should be made as early as possible and dancers must look no older than 18 or 19 and be maximum of 23. Two types are needed, should look either "very Puerto Rican" (dark) or "very all-American" (blond).

Lenny Dale has taught and performed extensively since he appeared in his first

Broadway show, *Love Life*, for Michael Kidd in 1949. Besides dancing the role of Action for nine months in Broadway's *West Side Story*, he choreographed the "Star Time" TV show, produced by George Scheck on NBC-TV, from 1951-57. In 1958, while teaching primitive dance at the International Dance School, he was seen by Paris agent Andre Pousse during an NYC visit and booked to appear at the Moulin Rouge in France and at the Brussels Fair, where he performed several months with his own group of six.

On return to the U.S., he restaged Bob Fosse's *Bells Are Ringing* for a Bruce Becker summer tent package, appearing

Lenny Dale

David Tihmar

with Martha Ray at the Warren Theatre, Atlantic City, N. J., in June and on tour with Imogene Coca for twelve weeks. He currently instructs Jack Cole style jazz at the June Taylor School of the Dance. On TV, he recently appeared with Chita Rivera on the Sid Caesar hour. A jazz student of Frank Wagner and Matt Mattox, he attended the Katherine Dunham School, studied ballet with Karel Shook and primitive with Syvilla Fort. He has "a very big thing about strength—my girls must be almost as strong as boys." He also says that while he will work with ballet dancers who are "willing to try," he thinks many are afraid to "turn in," and he therefore generally finds modern dancers "easier to work with."

David Tihmar is active as choreographer and director in numerous fields, including summer stock and industrials. Completing choreography on his thirty-fifth musical at Frank Carrington's Papermill Playhouse, Milburn, N.J., Mr. Tihmar explains that "Frank Carrington gave me my start in the East in 1950, and I go back there whenever I can."

Tihmar comes from the West Coast via Ballet Russe (1943), and has done choreography for night clubs and TV, was assistant to Danny Dare on the Astaire movie *Holiday Inn*, and has done considerable summer work around Chicago.

The 1960 Papermill Playhouse spring season wound up on June 28 with *Great Waltz*, captained by Loi Leabo and cast mainly from classical ballet dancers, including an Argentine boy, Carlos Macri, "who doesn't speak a word of English but was so good in *Redhead* that I've signed him for the summer season at the Earle-Shifman Carousel Theatre in Framingham, Mass." This will be a directorial stint for Tihmar, where he will work with a neophyte choreo., Frank Page. Mr. Page has been assisting Louis da Pron on the Perry Como show and is managed by Jack Bertell, 527 Madison Ave., also Mr. Tihmar's management. Those who wish to apply to Mr. Tihmar for future activities should contact him c/o Mr. Bertell.

Tihmar says he is interested in "dancers qualified and *bona fide*," and maintains a file to which he would like to add. Most immediate prospects would be for possible assignments toward the end of the Framingham season, which started June 3 and runs thru ten shows.

Mr. Tihmar also has his own Dance Theatre, a group which has operated for two seasons with six dancers, mainly in the classical ballet idiom, including voice and dance theatre pieces.

For possible replacements, dancers must have strong classical training, including point for girls, plus knowledge of both character and jazz. Mr. Tihmar points out that for the combined musical seasons at Papermill and Framingham he auditioned 1,473 people, of whom only a small percentage had "rounded" training. Simple period dances, including the waltz, caused problems among even technically proficient dancers.

For industrial shows, however, Mr. Tihmar finds requirements are "very different—the dancers must not only be exceptional primarily in the jazz idiom, but extraordinarily attractive people. There is as much modeling as dancing, and these dancers must have a tremendous flair for style."

IN THE NEWS

PRIZE WINNER: U.S. dancer William Milie and Londoner Domini Callaghan in "The Man with the Hat," which won 1st prize in West Germany's 1960 Ballet Competition. This followed a successful German tour, at the invitation of the American Embassy in Bonn, in which Milie & Co. demonstrated the history of jazz dance in the U. S.

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IN THE MAILBOX

Dupre in Poland

Lillian Moore's article on Louis Dupré was of the utmost importance and interest. It happens that my own research in the libraries of Poland during the many years that I was director of the Warsaw Opera Ballet revealed material on that famous dancer-teacher-choreographer which, I believe, is otherwise undetailed in our dance histories. I shall report on it in my book *History of the Polish Ballet*.

Dupré (1697-1774) in 1756, at the age of 59, having retired from the Paris Opera and its school (where he had been the teacher of Vestris and Noverre), came to Poland. "*Le Dieu de la Danse*" there became Director of the Department of Choreography at the TLeatrical School of Nieswiez, the abode of the Princes Michael and Charles Radziwill. He also directed a ballet company and school in Sluck, a town in the eastern part of Poland. In both schools the professional education of the young dancers (which, of course, included music), as well as their general education and maintenance, were paid for through a special endowment of the Radziwill family.

In the diary of Prince Michael we read that he was pleased with the first performance of the boys and girls, who danced before him "for the first time, but rather successfully."

Starting in 1762, Prince Charles wrote with enthusiasm of the ballet performances in Nieswiez and of their high artistic level. Only professional dancers took part at that time. It was also in that year that Joseph Olivier, a younger ballet master who also served as a performer, was engaged at Nieswiez. Olivier's initial salary consisted of 300 ducats, living quarters, a pair of horses, a coachman and a carriage. We have no record of Dupré's salary, but we do know that when he left Poland after six years as a ballet director, teacher and choreographer there, he returned to Paris . . .

Jan Cieplinski
Woodside, N.Y.

•

More about recreation

As you go to press, the National Convention of the Dance Teachers Guild is being held. Its theme this year is "Wider Horizons for Dance in the Community." This is undoubtedly very unattractive to Mr. Charley Baker and those of his colleagues who are opposed to any kind of recreational dance, as he very clearly stated in Dance Magazine's May issue . .

There are studios of high professional caliber, both in big and smaller cities, which are teaching the art forms of ballet, modern dance and ethnic dance; there are studios turning out aspiring hopefuls for Broadway in tap and modern jazz; there are schools devoted to giving their pupils an educational experience (knowing that 99 percent of their pupils will never be professionals); there are studios offering a social course and a meeting place through ballroom dance; there are studios "in business" to give what "they" want, at a price, however tasteless, cliché, unskilled; there is dance taught in the education system, most often by physical education teachers — folk, ballroom, creative, modern, occasionally ballet; there is dance therapy; there is the community service organization, be it a Y, community center, or PTA group, organized to serve the community and offer some form of dance on an educational basis; and there is the free recreational dance program.

The members of the Dance Teachers Guild believe that recreational dance programs, free or offered at a low price through community service organizations, can serve to stimulate and channel the tremendous desire that exists in all children and adults to dance. This awakened interest, which might never have been exposed otherwise, can have salutary effect upon the professional teachers, the commercial studios. It could bring to them children who want to study, and enable the teachers to function on a higher level of instruction. Is this not desirable?

There needs to be an honest, impartial, scientific survey of the situation. We must clearly determine who is teaching dance, what their qualifications are, what they should be, what constitutes a recreational dance program, and how they serve. (The Dance Teachers Guild Teaching Standards Committee has a survey in preparation for establishing standards of teaching in the community service organization or community center type program. Some of the topics to be surveyed are size of classes, materials used at different age and experience levels, physical environment, teacher preparation and background. The Committee plans ultimately to survey public and private school teaching and private studio teaching, too. However, this is necessarily a small scale effort.) . . .

A note about Mr. Baker's remark that the "proof of our concern is the example of modern dance. For many years the public school departments have included this in their regular curriculum. Consequently,

(Continued on Page 70)

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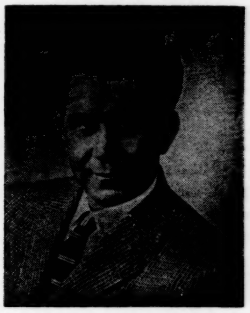

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AT THE THEATRE

"CAMINO REAL"
"THE FANTASTICKS"
"ERNEST IN LOVE"
"THE KING AND I"
THE GRAND KABUKI

BY LEO LERMAN

Off-Broadway, this season '59-'60 has, it seems, become ever more musical conscious. The triumph of Kurt Weill's *Three-Penny Opera* (it has been a five-year hit in Marc Blitzstein's version) demonstrated that musicals could be happily presented off-Broadway. Gus Schirmer's production of Sandy Wilson's *The Boy Friend*, then *Leave It to Jane*, and more recently *Little Mary Sunshine* all confirm the off-Broadway delight in the musical theatre. *Once Upon A Mattress* was produced at the Phoenix, an off-Broadway house, and went uptown to continue its success on-Broadway. Now, towards the season's end, two "new" musicals have opened.

The first is *The Fantasticks*, a musical "suggested by Edmond Rostand's *Les Romantiques*." It is courageously presented by Lore Noto; with book and lyrics by Tom Jones; music by Harvey Schmidt; entirely directed by Word Baker; musically directed and arranged (the "orchestra" consists of a diligent harp and an adroit pianist) by Julian Stein; designed beautifully and economically by Ed Wittstein. Everyone connected with *The Fantasticks* deserves applause. I find no choreographer listed, but someone with a sure sense of movement and dance has had a gifted hand in the proceedings. The show dances all the time. It is conceived basically in commedia dell'arte terms, and that definitely requires balletic movement. Es-

"Chushingura" Kabuki sketches by Stella Bloch.

pecially brilliant at handling this intricate idiom are Jerry Orbach as The Narrator and Richard Stauffer as The Mute. The latter, in a Marcel Marceau top hat, his face absolutely immobile, mimes wonderfully throughout. But the real triumph of this production belongs to the one who conceived it. He has not only genuine fantasy, but an exquisite sense of proportion.

He knows just how to get the most out of a limited semi-in-the-round area. And he never pretends to anything his theatre isn't. His props, such as they are, come out of a trunk in full view of the audience. When the moon is required, the moon is pegged to a post. When stardust, snowflakes, autumn leaves fall, The Mute drops them gently, gently down. Each member of the audience seems to realize instantly that this is the theatre as it should be . . . simple, direct, make-believe.

I shall name none of the people involved in *Ernest in Love*, "a new musical based on Oscar Wilde's *The Importance of Being Earnest*," because I found it incredibly monotonous and vulgar. To cuteify and make tawdry Oscar Wilde is to be vulgar. From my program I gather that Frank Derbas staged dances. In Act I there were some trite bits of vaudeville routine. No Act II report, wasn't there.

When I viewed Tennessee Williams' *Camino Real*, in the Kazan production, some years ago, I thought it an exciting play woefully mis-produced. Experiencing the Jose Quintero production down at the St. Mark's Playhouse, I found myself wondering what I had had against Kazan's *Camino Real*—Quintero's is even more inadequate. The play is, essentially, a choreographic piece of theatre. It seems to hunger for dance interpretation. Quintero has had dance experience: he has a strong theatre dance sense, and, indeed, in this production of *Camino Real*, he actually does move his actors in dance patterns, sometimes even permitting dance to take over the action. But there is little rapture in his direction—or is it that his actors are not up to the rapture required. The result is an attenuated, unexciting evening.

The King and I at City Center was, choreographically, the same delightful Jerome Robbins mixture as heretofore. This time Yuriko "reproduced" the Robbins measures, and, of course, beautifully danced those required of her. Also a pleasure: Gemze de Lappe as King Simon.

I have now seen and heard two programs of the Grand Kabuki (there's a third to come). With the second program it becomes fully clear that the "Grand" which precedes Kabuki is indeed accurate.

This program of three plays is very grand theatre. Not only in the sense of human drama has it overwhelming stature, but at the same time it is great *dance* theatre.

It is useful to know that Kabuki is "a classical Japanese stage play created by the general masses [from the 17th into the 19th centuries]." It is, then, a traditional Japanese theatre form which has given pleasure to the people of Japan for some three hundred years. As Shakespeare's theatre did, Kabuki uses only male actors. And this has produced extraordinary *onnagatas* (female impersonators). The present company includes Japan's greatest *onnagata*, Nakamura Utaemon VI *(see June cover)*. He is an actor of the most exquisite delicacy—perhaps just a trifle more "substantial" in approach than China's very great Mei Lei Fang. Utaemon VI not only acts but dances. In the opening play of the second program, Utaemon VI danced throughout.

So formally realistic is all Kabuki action that everything done on the stage partakes of dance movement: the little mincing feminine steps accomplished in strict rhythm; the long masculine strides; the gliding movements; the arm and hand and fan movements which communicate with astonishing immediacy . . . All these are pure dance.

Musume Dojoji, The Maiden at the Dojo Temple, reminded me of early versions of *Coq d'Or* (the opera) during which the singers and talkers sat on platforms stage back and sides while the dancers mimed and danced stage center. The difference between *Coq d'Or* and *Musume Dojoji* is that in the latter the "dancers" —principally Utaemon VI as the Maiden —are equally actors and dancers. There is more than a hint of Ida Rubinstein's Zobeide *(Scherezade)* as Utaemon VI surmounts a tremendous green bell and transforms himself into a silver and black serpent.

(more next month)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Another Evening with Fred Astaire was another chance to be grateful for TV.

I had missed Gene Kelly's show for Pontiac. Although not in a class with his Dancing Is A Man's Game, this special with Carl Sandburg, Claude Bessy, Judith Dornys and Gerd Anderson was a diverting variety hour when repeated on May 13. Kelly was at his best in the relaxed soft-shoe or song-and-dance numbers — particularly his "Singin' in the Rain."

The European visitors were best in a little ballet number in which they wore simple white tutus and moved simply and in unison through a simple arrangement of ports de bras and allegro steps to "Every Little Movement." The serenity of classical ballet is superb on television even if the top brass and the brassiere producers don't know it. A split screen on which Miss Anderson advanced the beauty of classic dance while Miss Dornys, in her corner, advocated jazz, left one nonpartisan. They danced to "Anything You Can Do, I Can Do Better." An unconvincing number was the overreaching bit with Kelly "interpreting" Sandburg's verse. There were several production numbers with a group. Jazz and humor were well represented in a beatnik session in a coffee house. There was choreographic credit for Ellen Ray.

Chita Rivera was the outstanding presonality on CBS's June 2 salute to The World of Show Biz. She appeared, tongue in cheek and legs waving entrancingly, in two numbers—aided, or rather surrounded, by a group of able young men. The second was the better, a devastating satire on Latin Americanese. Lee Becker, credited with the clever choreography, also appeared in this with Miss Rivera and the boys.

Early the Sunday morning of June 5, on Camera Three, Shai K. Ophir starred in a mad History of Organic Life. He used dialogue, too, but his sharpest observations on the progress of organic life, from fish to fools, were made in movement. The underseas section had the pulse of tides and a mesmerizing mood. It made one feel the weightlessness of water creatures. Ophir took the more highly evolved animal man apart in a vignette of the individual who is his own hero, posturing in the mirror. All human ego and pride were

blown up in the satire of a Flamenco dancer, whose character burst with the loss of his glasses.

The television screen shows little that is interesting or imaginative in the designs that groups of skaters make on ice. But there have been individual performances that generate excitement. Ronny Robertson in Summer on Ice—the June 2 showing of Ice Capades, turned with such speed that he almost churned himself into invisibility. Bobby Specht, in a production number that paid homage to the Moiseyev dancers, skate-danced with vigor and the physical excitement of the much imitated Russians. Of course it took mechanical artifice, the speed-producing combination of ice and steel blades to do it, but the marvels of physical accomplishment were there.

Jacqueline Du Bief, soloist on the May 29 Music on Ice, does real dancing between her tricks. She seems more musical than most skaters, and her routine was a good dance number. Miss Du Bief is from Paris, and undoubtedly brings her own numbers. The choreographers are Ray Frost and Ken Springer.

Coexisting with the skaters on Music on Ice is talented Dorothy Keller, a comedy-dancer not on skates. She danced the gamut of show business in a frustrating audition for a dance job on June 5. The cleverest impersonation was of Ray Bolger.

On May 25 Carol Lawrence sang a little and danced a lot with the Louis da Pron Dancers on the Perry Como show. The choreography by Da Pron was good, and Miss Lawrence, radiant in a red gown, made the most of "Tea For Two Cha-Cha." "It's Got Me Feeling So Good" was a romantic number in which the boys looked willing, for good reasons.

The June 5 George Burns show started out fine with a large group of good dancers doing an excellent jazz routine. Some dozen songs later—including the worst kind of rock 'n' roll—they had lost me, and I never did see the credit line for the deserving choreographer.

Ed Sullivan, very often God's gift to the dancer, had little for our persuasion this month, and we'll forgive him a troupe of hoofing 10-year-olds whose dated routines weren't as bad as their distorted postures. They went as "The Ducats," and the best thing that can happen to those misguided little girls is to grow up, get married, and tell their children they were once on the Ed Sullivan Show.

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CONCERT REVIEWS

Reviewed by Doris Hering: Phyllis Lamhut, Arlene Laub, Ruth Ravon; Leticia Jay; Maldonado Dance Theatre.

Reviewed by Selma Jeanne Cohen: John Wilson & Co.; Ontic Theatre Group.

John Wilson and Company
92nd Street "Y"
May 14, 1960

John Wilson has a fresh, inventive approach to his triple role as choreographer, composer and scenarist. He is an accomplished musician. He also has a fine sense of theatre, a good eye for movement design and a generally sound sense of form.

All the works were marked by warmth of spirit and originality of conception. If, on occasion, Mr. Wilson let the latter get slightly out of control, he gave evidence on other occasions of sufficient artistic taste and discipline to ensure some judicious editing in the future.

The editing was most needed in the comedy numbers. Mr. Wilson has an almost super-abundant flair for comedy. It sparkled brightly in parts of *Balloons, Magnets, etc.*, which spoofed a chorus line desperately counting out their beats.

It shone again in *Bronx Zoo Cantata*, which had book, music and mastering of ceremonies by Mr. Wilson, who presented the various species by their Latin names while a male quartet sang their praises from a corner of the stage. Joyce Trisler arranged the choreography for the animals — both inside and outside the cages. Especially felicitous were the sea lions, who barked their comments from off-stage but never appeared; the vain egret, beautifully danced on pointe by Brunilda Ruiz; and Miss Trisler's cobra, slithering — fanny first — about the narrator. At times, details were lost in an over-all busyness. But the audience always caught enough to laugh about.

And they laughed through the whole of *Act Without Words*, Samuel Beckett's "mime for one player" in a "blazing desert" — which was amusing only in parts. There was wit in the use of ingenious props — a tree with a single branch that collapsed just as it promised shade; a box marked "water" that remained always just out of reach. But this was comedy to make poignant the situation of man, who is lost and helpless in a world that cruelly mocks him.

He also composed successfully in a lyric vein. *Rhapsodies* was a set of dances by three choreographers to music by four composers. Yet it was a beautifully unified sequence held together by the choreography's consistent evocation of moods and the music's varying combinations of just three voices, those of soprano, violin and flute. Especially noteworthy were Mr. Wilson's delightfully naive "Ninas"; Miss Trisler's tender and inventive "Primera Cancion;" and James Truite's charmingly styled "Bird Songs."

The company, many of them former members of the Juilliard Dance Theatre, were excellent. In addition to the choreographers, the dancers were Penny Frank, Sue Hawes, Deborah Jowitt, Pat Karipides, Flo Peters, Miss Ruiz and David Wynne.

The sets and lighting of Tom De Gaetani were always imaginative and often brilliant. *S.J.C.*

Phyllis Lamhut, Arlene Laub, Ruth Ravon
Henry Street Playhouse
May 20, 21 — 1960

Perhaps we are ungrateful. Perhaps we ask too much.

After all, we *were* intrigued as Arlene Laub, in *Contour*, bent over, standing on one leg, and folded the free leg through beneath her torso without removing her hands from the ground . . . as Ruth Ravon, in *Artifice*, smiled innocently while jutting her arms or touching her hands together in a mystifying counter-rhythm to the raucous accompaniment . . . and as Phyllis Lamhut, in *Divination*, lifted her hands convulsively to her mouth and dropped to her knees in the semi-dark.

In one there was an imaginative use of acrobatic movement. In the other a sense of the incongruous. In the third, a nascent dramatic command. And yet, the performance by these three relatively young concert artists left us feeling that we had seen fifteen highly competent movement experiments, but little real dancing.

Phyllis Lamhut's *Evocation* was a study in mounting intensity to a monotony score; her *Puppet* a study in isolations. Arlene Laub's *Tongues* was a study in legato progressions; her *Fissure* a study in hand patterns. Ruth Ravon's *Pulsation I* was a study in dynamics, and her *Stone Figure* an experiment in one-dimension design.

The program had an ingenuous subject-framework. The solos were grouped under headings — Contrasts, Hands, Things, Portraits, and Wanderings. And each section had its own staging device— a splash of light on the backdrop, some polka-dots of light, a suspended white form resembling a collapsible ruler. In other words it was a professional setting for pre-professional choreography. *D.H.*

Ontic Theatre Group in "Eidos"
92nd Street "Y"
May 21, 1960

"Meanings beyond cognition"; "the achieving of pure existence." Such were the phrases recited by Gudea for this "dance and word theatre drama." Before each recitation a design — a scene or an abstraction — was projected on the bare stage. And after each recitation came a dance choreographed by Margot Mink. There was a section set to classical music of India, another to medieval music, and another to Beethoven and Webern.

Miss Mink and her dancers — Penny Frank, Sue Hawes and Buck Heller — tried very hard. If some of the combinations of ballet, modern and Hindu movement seemed incongruous, what would have been appropriate? No style of choreography could possibly have reconciled such disparate elements. *S.J.C.*

Leticia Jay
Henry Street Playhouse
May 22, 1960

It was like attending a performance by two different people. The first Leticia Jay was a serene, statuesque creature. Her face, with its slightly Oriental cast, was composed into the distant glance of the Mona Lisa. Her costumes were sumptuous and tasteful. And she progressed through the four parts of her *Hindu Suite* with a scholar's reverence.

The mudras in her Bharata Natyam *Dedication Dance* drew lightly through space. Her *Manipuri Gopi* had elegance and restraint. And her Kathak dance in honor of Krishna nicely blended the poetic and the heroic that one associates with this god. While less suited to Miss Jay's generously proportioned figure, her *Indonesian Suite* clearly differentiated between the ephemeral Javanese *Srimpi* and the playful Balinese *Djoged*.

Then the change came. In a pair of "East-West Creative Dances," Miss Jay tried to be the universe itself. She danced *Genesis* in tap shoes. And she meandered through the entire *Grand Canyon Suite*, sometimes tap dancing, sometimes doing acrobatics, sometimes doing nothing. Finally, as a "Cloudburst," she circled the stage collecting vari-colored chiffon scarves from the floor and trailing them behind her, as she barked like a coyote.

It was inconceivable that a performer could so devotedly pursue the self-effacing dance-art of the Orient and then make an about-face, becoming totally self-indulgent. But perhaps there really *are* two Leticia Jays. *D.H.*

(Continued on Page 61)

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GROVER DALE'S ROAD TO BROADWAY

Another of the singing-acting-dancer generation reaches for stardom

BY PAUL RAWLINGS

It's a long way from McKeesport, Pa., to the Big City.

Three days before the New York opening of *Greenwillow,* featured dancer Grover Dale arrived at the Alvin Theatre for rehearsal. As he crossed backstage, he heard the bigwigs of the show parleying in the front of the house.

"Okay," rasped Frank Loesser, composer and top man, "Cut Andrew's number."

Andrew's number was Grover Dale's big second-act dance.

Grover looked for a wall to sink onto or dash his head against.

In the auditorium, choreographer Joe Layton jumped up and screamed, "No! No! No!"

"It was four against one," Grover recalls now. "Producer, director, composer, author—they all wanted to cut the number except Joe. But he convinced them."

So close did Grover Dale come to losing the opportunity dreamed of by every young performer—the first important chance to be spotlighted on Broadway.

"I'd been afraid they'd yank it from the start," the dancer says, reviewing the barrier of logic he'd set up during rehearsals to dull the shock of possible heartbreak. "Here's this guy, you hardly see him in the first act. And in the middle of the second, you have a big dance number that's all him. There's no real reason for it. This is the kind of thing that goes first when they begin to cut."

But it didn't go out, and the recognition that *Greenwillow* has brought him has meant a lot to Grover. Although he is only 24 this month, he has been working a long time to get where he is.

Only a few of the reviews the morning after the March 8 opening of *Greenwillow* singled Grover Dale out for unusual tribute. But his performance won high praise from influential Broadway columnists. And respected members of the dance profession began to trek to a show they might otherwise have missed, to see him. They agreed with the celebrity-makers.

Grover Dale had two big numbers in *Greenwillow.* In the previously-mentioned second-act showpiece, during which he acted out how he'd proposed to the heroine (Ellen McCown), he did some electric leaps and scissors kicks. The applause that followed often held up the progress of the performance twice as long as is usual after a big production number.

His other dance was a Halloween frolic in which Grover, as the Devil, did a sharply grotesque and brilliantly executed pas de deux with John Megna, a youngster who imagines the Devil into being.

In addition, his part included several key acting scenes. His character, Andrew, was the "other man" who became engaged to Miss McCown when Gideon (Tony Perkins) gave her up—and lost her at the end when Perkins changed his mind again.

Grover was on the verge of a major acting stint as understudy for star Perkins in *Greenwillow.* But the only time that Per-

Although he never had a chance to appear on-stage in his role, Grover was substitute for star Tony Perkins. Both lanky young men are seen in Perkin's dressing room at the Alvin Theatre.

Making up for the principal role of the Devil in "Greenwillow's" big ballet.

Grover had a small but important acting role in the late "Greenwillow," as well as being featured in two big dance numbers. At his left are singer Kenny Adams and dancer Richard Englund.

Grover improvises a scene in his acting class at the Wynn Handman studio.

kins was out (with a cold two nights after opening), Grover's own understudy wasn't broken in, and the star's second understudy went on.

He is ravenous for ideas and techniques by which he can improve in the total craft of the modern musical theatre—acting, singing, dancing. To learn, he pounces upon the skills of his fellow-workers like a scavenger.

"Tony Perkins," he says, "could sing in this show for the first time because of his marvelous breath control. He was already able to spin out a long speech, or lyric, without pausing for breath. That's the thing to aim for. All singers have to be able to do that."

Among Grover's scenes as actor was one with veteran character actor Cecil Kellaway, in which the latter breaks up a good-night kiss between Grover and Ellen.

"We never played it the same way twice," Grover says, marveling. "This made it constantly challenging and enjoyable. Mr. Kellaway is a wonderful actor and person. But you have to keep on your guard with him on-stage. If I hit on something that would get a good laugh, a few nights later he'd work a subtle switch and the laugh at that point would go to him. Then I'd have to figure out how to get it back again."

Mr. Kellaway's timing was a revelation to the younger player.

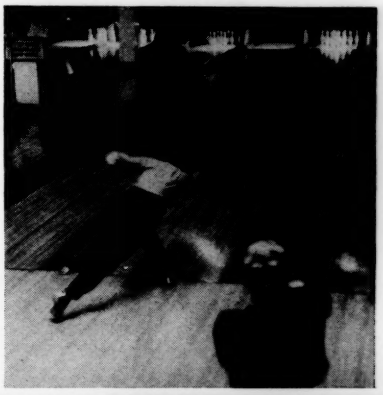
"He could just throw a line completely away, and get a laugh on it," he says.

This give-and-take with top-flight actors has taught him a lot, Grover believes. He

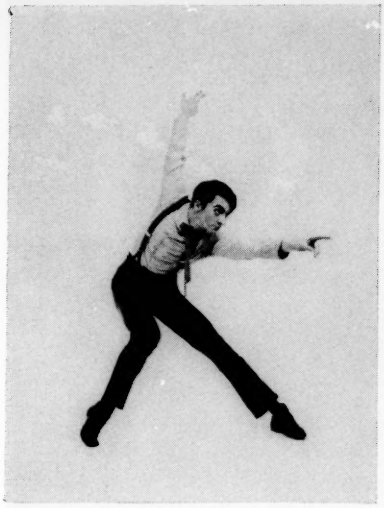
(over)

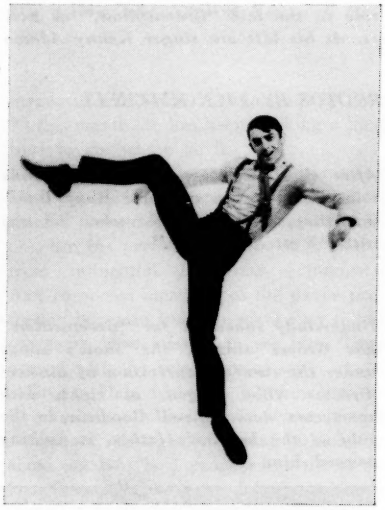
PHOTOS BY JACK MITCHELL

After theatre Grover frequently spends some time at the midtown Roxy Bowling Alley, a habit started when he was with "West Side Story."



Understudy rehearsal for "Greenwillow" has Grover singing the show's songs under the careful supervision of musical director Abba Bagen, at right, with spectacles. Actor Russell Goodwin, in the role of the heroine's father, is walking toward him.





The camera catches some of the spidery grace of Grover Dale's movement.

got into make-up early several nights a week and climbed up in the flies to watch the performance up to his entrance. Away from the theatre, he studies acting and singing—with Wynn Handmann and John Bartis, respectively. When not working strenuously, he takes dance classes too.

But one of the best acting teachers he's found is a tape recorder.

"You can think you've done a reading very well and be very wrong. The best way to learn otherwise is to hear it back. Or you might think you've overdone something, and in hearing it, realize it has a theatrical quality that is good."

"You have to study—and do—all things in the theatre today," he maintains. "In a typical Broadway dance tryout, you go in and first they take a look at you to decide if you look The almighty Type. Secondly, they ask you to sing a little. Then they ask to hear you read lines. Then, if the choreographer knows you, you can be told you're in, or out, or asked to come back. Often you don't even dance at all."

After *Greenwillow*, there should be little doubt that Grover Dale can dance. And he has enough distinctive features to make him individual and memorable in a role. He is all-over double-hinges, recalling Ray Bolger. He has large, intense eyes and an exceedingly mobile face, so that he can change mood and character in a few seconds, and be each wholeheartedly. In musicals, when little or no time is spent explaining a character, this is a very valuable asset.

The road to his newly-won position began in his home town of McKeesport, Pa. He began dance lessons at age 10. By 14, he was an instructor for the dance studio. At 15, he opened his own studio.

A major decision came in the summer of 1953, when he journeyed to Pittsburgh to try out for the chorus of the Civic

Light Opera. He was accepted, and his determination on a career became fixed. Urged by complacent friends in Pittsburgh to "go to New York and get in a show," he made his first assault on Broadway in the fall.

During this first venture, he became a movie usher, an office clerk, and the boy who squirts jelly into jelly doughnuts for Nedick's. In these months, the city did not seem friendly to him. But by February, June Taylor accepted him as a dancer for the Jackie Gleason TV program. He has worked fairly steadily since.

He returned to Pittsburgh for the summer of '54, then went with a company of *Gentlemen Prefer Blondes* that toured by bus. He left buses and the blondes after two weeks and went back to television gold. He danced for Herbert Ross on the Milton Berle and Martha Raye shows.

The next summer he had his first chance to do "everything," in the modern musical sense, at the upstate New York resort Green Mansions. He realized then how much a well-rounded performer must know, and how much he personally had to learn.

He returned to New York with an increased sense of responsibility. He auditioned for a Broadway musical and was accepted. He went out of town with *The Amazing Adele*—and returned without it.

He saw first-hand some of the tragedies of Broadway "breaks." One performer in *Adele* was the striking actress Tammy Grimes. Much had been predicted for her when the show opened. Its out-of-town closing delayed her stardom three years.

Next, a stint in a Las Vegas night club, followed by television work on the West Coast.

"It would be a fine place to live," Grover says of California, "but not to work. It's such a pleasant place, you just want to relax and enjoy it."

"I don't have a Hollywood face," he shrugs, "and I don't get any pleasure from the way they work. That is, in front of a camera instead of an audience, and in pieces, instead of whole dances."

The next summer he was back East, doing "everything" in resort shows at Camp Tamiment. The performing company that summer was the kind that is later recognized as "all-star." Tamiment reunited Grover with Carol Burnet, who had also been at Green Mansions. Another male dancer was Joe Layton, who was to hit Broadway with a choreographic burst of four shows in 1959-60. Charming the vacationing ladies was a young singer named Larry Kert.

The following season, Grover Dale made his Broadway debut in the chorus of *Li'l Abner*, for Michael Kidd. He spent quite a while in the Dogpatch hills, but left them for the teeming sidewalks of Manhattan. He was chosen by Jerome Robbins as an original member of the Jets, in *West Side Story*.

Grover played Snowboy, the one who hit another Jet over the head with a bologna club in the "Officer Krupke" number.

"Grover was the one who did most to give the Jets their driving ferocity," recalls Larry Kert, who achieved star billing in the lead role. "He is very intense about everything he does, and he kept the spark in the gang steadily, through many cast changes."

While he was a Jet all the way, he also assisted Robbins in preparing the Ballets: USA company for export. He also did more TV work. He played 590 performances as Snowboy in New York.

Then great plans went abuilding.

Valerie Bettis was scheduled to present a dance season at the Phoenix Theatre. Grover Dale was selected for the company, with major assignments. He put up his switchblade, resigned as a Jet, and began rehearsals. Artistic aspirations were available, in profusion, but money wasn't. The season was not held.

Grover went on vacation to St. Thomas, Virgin Islands.

Having been just about everywhere else, he next went Off-Broadway. Marty Charnin, also of *West Side Story*, had assembled songs and sketches he'd written into a revue called *Fallout*. It was presented at the Renata Theatre, on Bleeker Street. Grover joined up and had a chance to show off the acting and dancing that had been improved in a street gang. He also provided the choreography for his own dance numbers.

This particular school was short-lived—one month.

"I was very sorry it closed," he laments, "but I couldn't have afforded for it to run too long. I got $15 a week during rehearsal, and $40 a week while it ran. It makes you feel kindly towards TV, even with its murderous cement floors."

He did, in fact, work mostly in TV after *Fallout* was dispersed.

Then came an audition for Joe Layton and *Greenwillow*.

In addition to being a Saving Angel against dance-slashing composers, Joe Layton is ideal to work for, according to Grover Dale.

"When we first started on the solo, he asked me to go over in the corner and work up some of the things I did best. I did, and showed them to him."

"Then he started to work with me, saying, 'Do that only once,' or 'Add this with the arm here." The choreographer edited, refined, amended.

(Continued on Page 66)

Grover will be featured in a new Valerie Bettis work when her Dance Theatre makes its debut at Jacob's Pillow the week of Aug. 2 He is seen here with Miss Bettis and company guest artist Donald Saddler at a spring rehearsal.

Spessivtzeva

PART III: A TRIBUTE FROM HER COLLEAGUES ESPECIALLY CONTRIBUTED BY

Nathalie Branitzka **Anton Dolin** **Felia Doubrovska**
Serge Grigoriev **Tamara Karsavina** **Serge Lifar**
Vera Nemtchinova **Romola Nijinsky** **Anatole Oboukhoff**
Michel Pavloff **Lubov Tchernicheva** **Pierre Vladimiroff**

In the March and April issues of Dance Magazine, we presented Dale Edward Fern's beautifully sensitive articles on Olga Spessivtzeva. Part I recounted the glories of the career of the Russian ballerina who is identified in the minds of many of her contemporaries as the peer of Pavlova and Karsavina. Part II was mainly concerned with Spessivtzeva as she is today and has been for twenty years, an inmate of an American mental institution, where she writes long tracts of poetry and recalls the days of her dancing with singular aloofness.

The response to these articles has been heartfelt. Numerous of her colleagues expressed themselves with gratitude for the fine presentation of a story never before fully told in the American press. Mr. Fern, convinced that her close associates could add their individual professional awareness and personal authority to what he had said, contacted or corresponded with a number of them, and has, below, written the introductions to each of their recollections and tributes.

Lydia Joel

NATHALIE BRANITZKA has known Spessivtzeva as friend, as well as inspiration, for the greater part of her lifetime. First she admired her as a ballerina in Russia and an already famous interpreter of "Giselle" and "La Esmeralda." Later she studied with her in the classes of Agrippina Vaganova and Lubov Egorova. And finally they were both members of the Diaghilev company at a time when Spessivtzeva was at the very apex of her career. Mme Branitzka had also been a member of Pavlova's company before joining Diaghilev's.

"There was only one Spessivtzeva — never again! She was like a goddess to all of us. Her ability to feel and to grow in her roles was something that astonished critics. But her friends were even more astounded by it. I saw her *Giselle* in Russia, and several years later in France. The performances could hardly be compared. Not only was the technique more precise and strong, but the character was so much more tragic. It was frightening in its depth of human compassion. The first act was particularly remarkable. She lived in that act! And its famous "mad scene" was absolutely simple and heartbreaking.

"Of course Spessivtzeva was different from Pavlova — they were temperamentally as different as two people can be. Pavlova had brilliant showmanship, with great range. She was willing to do anything to win the response of her audiences. Spessivtzeva was indifferent. She asked nothing of her audiences, and she gave only her true self. Pavlova was versatile; Spessivtzeva was limited — but like a crater or a well, deep with the depth of human tragedy and the anguish of the soul."

ANTON DOLIN was not yet 20 when he first encountered Spessivtzeva. Performing then under the name of Patrikeeff, he was one of four Royal Pages in the 1921 revival of "The Sleeping Princess". A decade later he was her partner for The Camargo Society's London performances, the Albrecht to her Giselle. The reverberations of that encounter, as they affected the evolution of classical dancing in England and America, have been discussed in previous installments of this Spessivtzeva series. Another decade later, it was Mr. Dolin who was summoned to the horrendous experience of witnessing her behaviour on the day when hospitalization had to be accepted as a mandatory action.

"Her dancing was an act of faith and had the exquisite beauty of certain God-made things: the sparsely budding blackthorn, the almost luminous haze of the willow in very early spring, a moonlit silver birch sapling lightly powdered with snow. She looked as fragile as an ice crystal, as insubstantial as vapor.

"When she danced she was unearthly and entirely wisht, and the quality of beauty she produced caused the heart to miss a beat. She danced not for herself, not for an audience, but for the Dance itself.

"Her technique was impeccable and utterly effortless. She never 'faked,' and a calm, glowing integrity informed all she did.

"Her serenely devotional approach to her work made one feel humble. I never saw her, never danced with her, or remember my beloved Olga without recalling one of the responses from the Catechism:

'An outward and visible sign of an inward and spiritual grace'."

FELIA DOUBROVSKA was Spessivtzeva's classmate at the Imperial School in St. Petersburg and graduated with her in the same year. Mme Doubrovska left Russia before Spessivtzeva, but in their later careers the two women frequently danced together in the Diaghilev company, most impressively in the now historic production of "The Sleeping Princess." In subsequent seasons they toured together with that company and were both in London for Diaghilev's final season in 1929.

"Pavlova was my first idol. And when she left to go west, the inspiration in my heart became my own classmate, Olga Spessivtzeva . . .

"We were both then in our first year of schooling, but already she knew what it was to work without distraction. I remember always how she urged me to study and practice alone, in private; to be endlessly exact; to be satisfied with nothing except perfection.

"Olga, who was one of the very rare members of the school who never served in the Maryinsky corps de ballet, became a soloist immediately after graduation. That gave me courage to reach out for roles I might otherwise not have dared to even aspire to. And when the time came

for me to make my debut, it was my dear Olga who wished me luck and actually pushed me from the wings onto the stage —into a career which—with what irony— has brought me much pleasure and happiness in life, while to her it brought success, but the greatest of tragedy, too . . .

"There are many dancers who do and have done beautiful Giselles, Auroras, or Swan Queens. But I know of not one since Spessivtzeva's retirement who has done all three of these mighty roles with such greatness as she. It was Diaghilev who once said to me that he regretted that she would never dance Balanchine's *Apollon Musagète,* the then new ballet of the muses, because there, said Diaghilev, she could have assumed her rightful role as the goddess Terpsichore."

SERGE GRIGORIEV and LUBOV TCHERNICHEVA were both essential figures in the Diaghilev enterprise: he the company's constant Regisseur General, and she one of its most conspicuous dancers, a leaded-eyed beauty and a most extraordinary mime. As administrator and fellow-artist, they were strict observers of virtually every performance Spessivtzeva gave with that company. The years of their close association have left Spessivtzeva, today, with the grateful memory of their integrity and their gentility—attributes which (one would judge) were not conspious in that particular coterie.

"My wife and I first remember Olga Spessivtzeva at the Imperial Ballet School. She was a slender, fragile looking girl with a pale complexion and dark velvety eyes. Unfortunately we did not see her in any of her parts, since we left St. Petersburg and she remained at the Maryinsky. It was in London that we saw her next. She had joined the Diaghilev Ballet in order to appear in *The Sleeping Princess.* I can well remember her coming to the first rehearsal, when she was warmly welcomed by the company. She was the same slender girl still, beautifully made, pale, with deep, rather sad eyes and a charming smile. There was an astounding beauty and precision in her movements and everyone was enchanted by her lightness and grace. His first public appearance made a great impression. She had a wonderful control of her body and her lovely long hands added to the breadth and elegance of her movements. One felt in the presence of a goddess of the classical dance.

"Later on we saw her in *Giselle,* where again she made a deep impression on us by her inspired miming and dancing. Nothing could have been more romantic and ethereal than her rendering of Act II.

"She also was remarkably good in modern ballets in which she appeared subsequently for Diaghilev.

" As a member of the company she was much liked for her simplicity and warmth, and everyone was most distressed when, owing to an injury to her foot, she was unable to take part in further performances and eventually had to leave us.

TAMARA KARSAVINA, prima ballerina of the Diaghilev company, and one of the everlasting glories of all that the Russian Ballet has come to mean in our time, preceded Spessivtzeva by some twelve or thirteen years into the arena of international acclaim. Many of her most famous roles, those of the Fokine ballets which are identified in many minds as her exclusive property, were subsequently entrusted to the younger dancer, most notably "The Firebird" and "Spectre de la Rose."

"I saw only the beginning of Olga's career on the stage, the first two or three years. I thought her then remarkably gifted as well as beautiful. She took my parts, in fact the leading parts, after I had left Russia. Since then we have not met . . .

"Her first appearance before the critical eyes of her fellow artists created a great stir. I thought she had a singularly beautiful body and limbs, and her small head with the eyes of a frightened gazelle was lovely. In spite of her frail appearance her execution was precise and even then strong. What she possessed in a high degree was a harmony of her dance with her appearance.

"Later on I heard Diaghilev say that he considered Olga an 'event of a great magnitude.' "

SERGE LIFAR, recently retired as the maitre de ballet and premier danseur of the Paris Opera, was first associated with Spessivtveza as her partner during the last three Diaghilev seasons. He partnered her then in, among other ballets, "The Firebird", "Swan Lake", and the world premiere of La Chatte". Later, at the Opera, he danced Albrecht to her celebrated Giselle. A prolific writer on the ballet as well as a dancer and choreographer, Lifar dedicated his manual on the classical ballet "to Olga Spessivtzeva" and in the work mentioned below acknowledged her as one of the major inspirations of his life.

"I authorize you to publish my letter to Olga Spessivtzeva and to make use of my book *The Three Graces of the Twentieth Century* in your study of the greatest ballerina of our time — Olga Spessivtzeva, *la Divine.*"

The letter to which Lifar refers is one which he sent to her in America as a New Year's greeting for 1957.

"My dearest Olga,

"I always hold in my thoughts the memory of your unforgettable image, that of the greatest of all ballerinas.

"I have just finished my book on the three Graces of the 20th Century: Pavlova, Karsavina, and you. Your portrait stands among the others as the most irresistible and the most mysterious.

"On the 5th of December I danced the role of Albrecht for the last time at the Opera in Paris, and my thoughts were of you, my marvellous Giselle.

"I was touched to receive word of you from Mr. Fern, who tells me that since

Olga Spessivtzeva in "La Chatte," 1927.

(Continued on Page 67)

EARLY MORNING REHEARSAL: Corps member Milena Vukotic of the peripatetic de Cuevas Ballet, in wreath and costume of the 19th-Century Romantic ballet, warms up in a rehearsal room of the Cannes Opera House. Her ballet ribbons not yet neatly tucked in, a cardigan sweater warming her against the morning chill, she is using the traveling case of a harp as her barre.

THE DE CUEVAS BALLET

Off-stage,
On-stage,
Backstage

PHOTOS BY VICTORIA BELLER

The Grand Ballet du Marquis de Cuevas, currently billed as the International Ballet of the Marquis de Cuevas, made its first appearance (as the International Ballet) in the fall of 1944 in New York City. In 1947 it was combined, in France, with the Nouveau Ballet de Monte Carlo, and, except for a single season in 1950, has not been seen here since. With France as its base of operations, it performs mostly on the Continent and in North Africa, with occasional forays to the Near East and South America *(see South American News, p. 74, for a late report)*.

The company has an unusually high average of work weeks per year, generally about forty-two, and in addition it also has rehearsal periods. (Approximately two months of each winter are spent dancing at headquarters, in the Opera House of Cannes on the French Riviera.) With so much performance to its record, the de Cuevas company is one of the most active in the world.

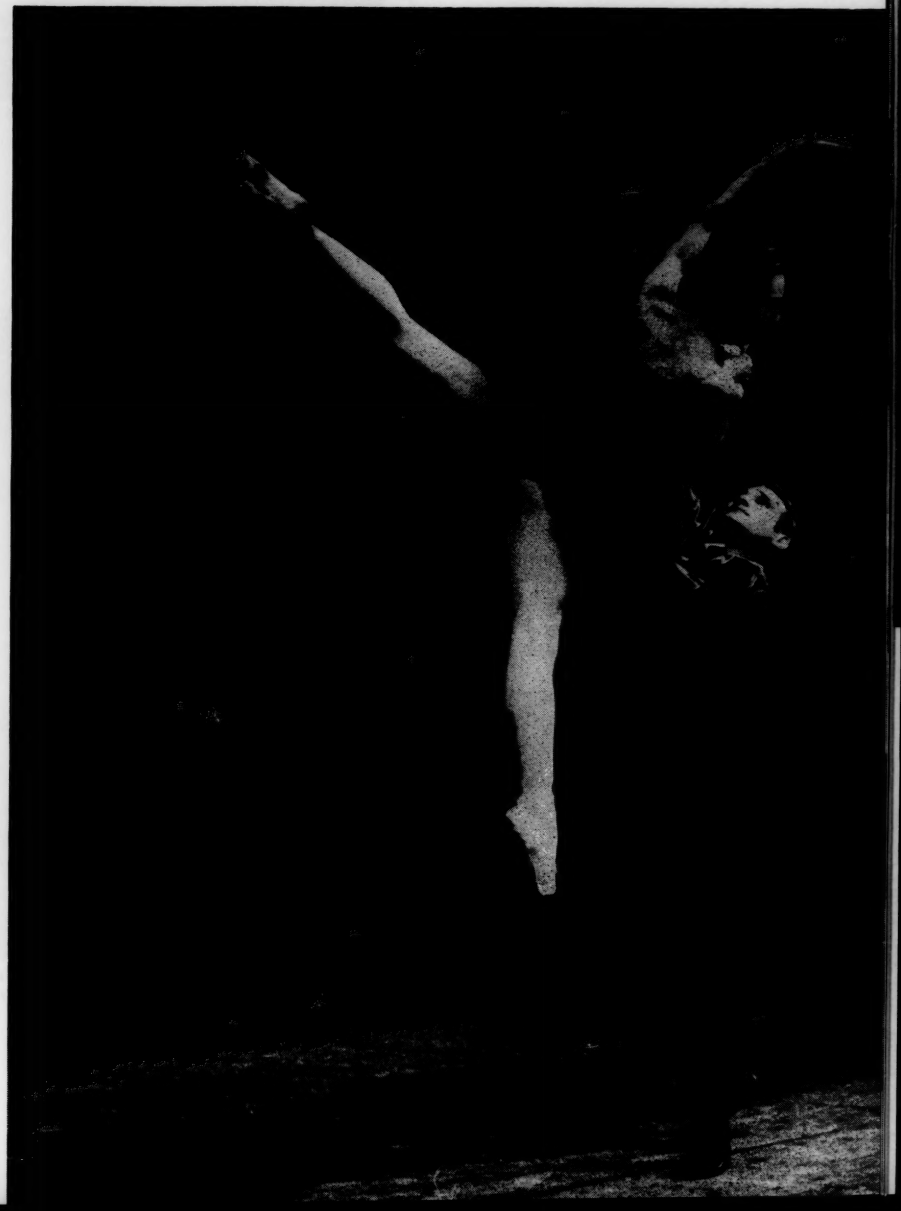
The Marquis speaks of all this as being to the credit of the United States, since the company is financed with U. S. money and both he and his wife are American citizens. The Marquis George de Cuevas (eighth Marquis de Piedrablanca de Guana de Cuevas) was born in Chile in 1886 of a Spanish father and a Danish mother. He is married to Margaret Strong, favorite granddaughter of the late John D. Rockefeller. The company is financed with Rockefeller family money, and, according to the Marquis, it is at least as worthy as many of the Rockefeller European projects — like rebuilding museums, ancient villages, etc.

Despite the Marquis' pride in the fact that he believes his company is creating good-will for America by its activities abroad, the Dance Panel of the ANTA-State Department Cultural Exchange Pro-

***FIRST STEP:** Usually, when the company arrives at its destination, at least a handful of its dancers head for a bistro. Americans or no, all become accustomed to the pleasant European habit of using a cup of cafe au lait as the excuse for a relaxing chat. Left: Nicole Raquis (French) and Americans Carlos Carvajal and Christine Bering.*

(Over)

***GALA:** The company's prima ballerina, Rosella Hightower, joined the de Cuevas Co. in 1947. Like the Tallchief sisters, she is of Indian heritage and comes from Oklahoma. The darling of European balletomanes, the reigning queen of the de Cuevas Co. is shown here with Vassil Tupin in the "Black Swan Pas de Deux."*



gram has several times refused to officially recognize the troupe as being an American one, since it has not appeared in the U. S. in ten years and "does not represent the contemporary American performing arts scene." From time to time there are rumors that the company will dance here, but for complicated reasons, including the fact that the Marquis is convinced that the U. S. does not appreciate "true art," plans usually fall through.

But there are many Americans in the company, including its prima ballerina, Rosella Hightower. American John Taras was its ballet master for eleven years until he joined the New York City Ballet last winter. And there are also American soloists and corps de ballet members.

The photos on these pages are by young American Victoria Beller, niece of dancer Carola Goya and the daughter of a sculptress mother and engineer father. New York-trained, Victoria danced with the company from June 1957 to June 1959, traveling with it in Europe and South America. At the time she was in the troupe, there were fourteen nationalities represented in its personnel of about fifty, with emphasis on French, American, English, Spanish and Brazilian dancers.

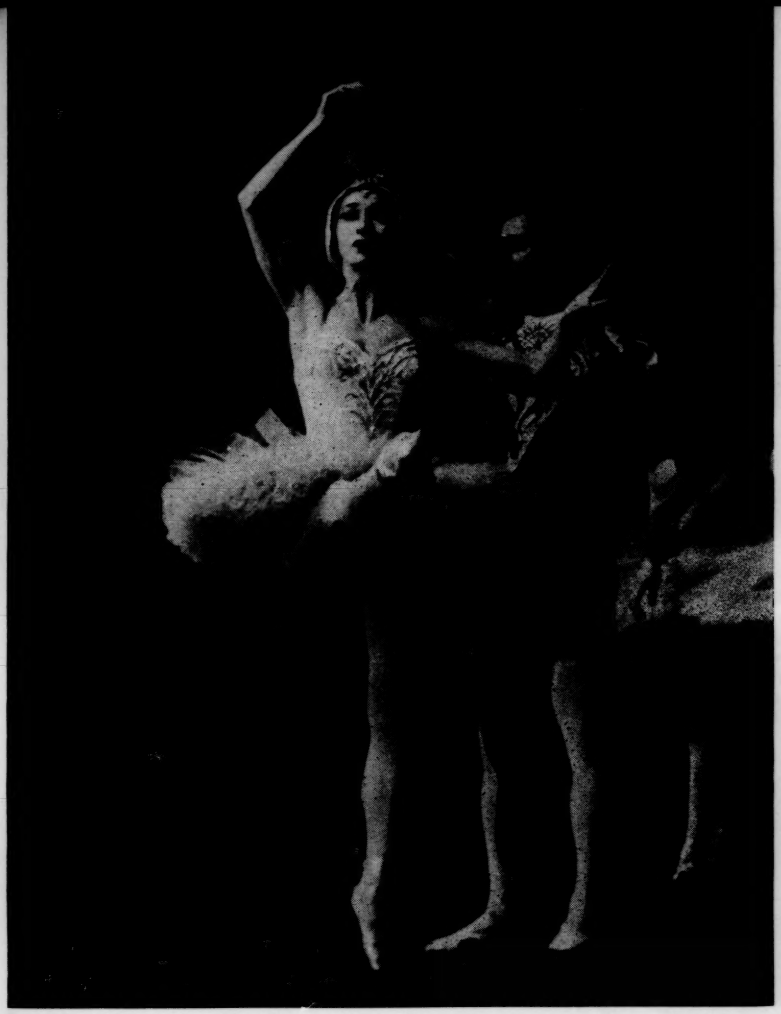
As a member of the corps de ballet, and as a talented photographer, Victoria made a personal scrapbook record of the de Cuevas company for her own pleasure. From it we have culled these photos to bring you their warmhearted combination of on-stage glitter, backstage excitement, and off-stage informality. The Marquis' company most surely has weaknesses — which one hasn't? — but it also has an admittedly glamorous milieu, and with these pictures Victoria pays tribute to it, to her colleagues, and, as a ballet dancer, to her aspirations. *L.J.*

A moment from Janine Charrat's "Diagramme," Jacqueline Moreau aloft.

Guest artist Leonide Massine, attired for his inimitable interpretation of The Peruvian in his own "Gaite Parisienne," strolls in the background while Brazilian Beatrice Consuelo and American Leo Guerard chat in foreground.

Victoria Beller shoots a photo of herself in the mirror, with dresser and costumes in background.

Nicolai Polajenko, left, is one of the company's male stars (his wife, Daphne Dale, is a soloist with the co.). He is seen here with Vassil Tupin in a delightful character study from "Gaite Parisienne."



Nina Vyroubova, formerly Etoile of the Paris Opera, as the Swan Queen, partnered by Serge Golovine. Famed Bronislava Nijinska, who heads the classical repertoire section, plans a full-length "Sleeping Beauty" for next year.

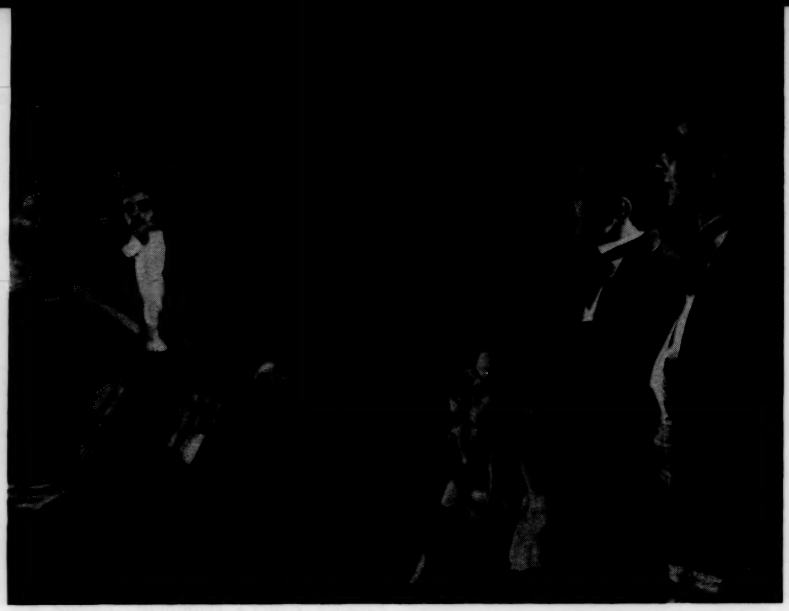
Victoria Beller's roommate, Josette Gatineau, scans the backstage schedule for rehearsal and travel schedules.

Lyde Peralta and Marcel Sanchis wait for their entrances in "Dona Ines de Castro" by Ana Ricarda.

(Over)

Right:
Marcel Sanchis, again at right, but this time during a bus trip. Brazilian Yelle Bettencourt at left.

Left:
Backstage during a Paris season, the Marquis de Cuevas salutes his stars Rosella Hightower and Nina Vyroubova, while Serge Lifar looks over his shoulder.



DE CUEVAS CO.

The original decor is used for Massine's recent revival of "Beau Danube." Left: Carmen Mathe, Carlos Carvajal.

THE END

Rosella Hightower, Serge Golovine and Nina Vyroubova in a gracious curtain call following a performance of Balanchine's "Pas de Trois Classique" (Minkus).

YATSUHASHI OF THE WESTERN WORLD

BY DORIS HERING

Martha Graham and her Dance Co. 54th Street Theatre, April 25-May 8, 1960

In a season long with the hermitic emotions of minor modern dancers and long with the well-bred acrobatics of ballet . . . in such a season it was a monumentally rewarding coincidence that Martha Graham and the Grand Kabuki should have followed, one after the other, in the springtime.

In both there is no means that cannot be tried and used—no fabric too opulent, no costume too golden. For both, the human voice can be non-human. The singer in Miss Graham's *Clytemnestra* wails like a moon-maddened soul as the queen sleeps and dreams beside her ill-gotten love. The singer in the Kabuki *Chushingura* utters similar sounds when the hero disembowels himself.

The Kabuki courtesan, Yatsuhashi (blood sister to Martha Graham in more ways than one), picks her way in a tight little gait across the stage. Gleaming lacquered platforms fastened between two toes decide the way her feet must move. In *Acrobats of God*, Miss Graham walks with the same gait, as though the platforms had been removed but their sensation remembered.

The Kabuki hero, Benkei, stands frozen—neither sad nor forbidding—simply frozen in the moment of highest emotion. Clytemnestra sits on her throne, equally frozen, as the sacrifice of Iphigenia takes place before her eyes. Both theatres know there is a time when no-motion is the only vessel for all-emotion, like the mingling of all colors to form no-color, or the caught breath before tears.

And there is in both of these theatres—the ancient theatre of Japan and the contemporary theatre of Martha Graham—the same control, the same formality. Unlike the Commedia dell'Arte, they leave nothing to chance, to caprice, to impulse. Although the characters are drawn from life, they often exceed life. The stage is freed of the transience of time.

How, then, does Martha Graham differ from the Kabuki? Why, despite all these similarities, is she uniquely Western and uniquely of today? Quite simply, Miss Graham's theatre starts at a different moment.

In the Kabuki, when emotion becomes strong, and drama tense, the characters often relinquish their talk and communicate through dance. The blind man, Sawaichi, when his sight is restored, dances his joy with his wife. The spurned maiden in *Musume Dojoji* dances out her resentment of the man who has rejected her.

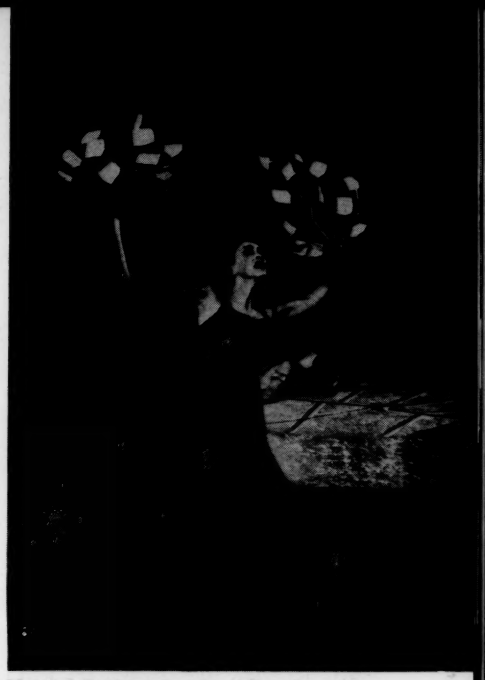
It is at this very moment that the dance-theatre of Martha Graham begins. Where the Kabuki can say no more—where any dramatic theatre can say no more—here the theatre of Martha Graham begins. And perhaps this explains why, in all her works, there is a curious intensity. It is movement fused with emotion. The emotion is always clear, always distilled, lying like crystal at the core of the phrase.

This is true even in *Diversion of Angels*, the most playful of the seven works in the repertoire that Miss Graham selected for her two-week Broadway season. *Diversion of Angels*, first danced in 1949, is an interplay of attitudes about love—an image of young people at play in some Elysian field, backs turned upon the world.

But there is none of the dalliance, none of the casualness of the young people in a Watteau painting, or a Lancret. Bertram Ross, standing, fingers outstretched in an aureole above the head of Mary Hinkson, is serious, formal, spiritual. Ethel Winter, slashing through in high extensions, brings a dimension of pure, yielding joy. Helen McGehee is a heedless sunbeam.

Together, Miss Winter and Gene McDonald are pristine, shining. They part with a blown kiss. Everywhere, as the dancers come together, there is a darting sensitivity to touch—a sudden measure of upturned heads, leaping bodies, quickly formed and broken circles. It ends as suddenly as it began, Bertram Ross standing, fingers again outstretched, Mary Hinkson dropping beside him on a single questioning chord.

A change has come over *Diversion of Angels* as time has gone on and as different dancers have assumed its key roles.



Martha Graham in the title role of her new work "Alcestis."

It once expressed the facets of love, but now it seems to reveal the totality of love. Perhaps that is because the present company is the finest ever seen in it, perhaps because the meaning of Miss Graham's art is clearer to them than to many of their predecessors.

In the film *Hiroshima, Mon Amour*, there is a constant back-and-forth spanning of time and there is the fusion of one person into the other so that they are individuals and symbols both. Critics called this "neo-Freudian" and "neo-Proustian," which meant that the film, with its inherent fluidity-in-time, could mirror the point where conscious and unconscious meet . . . the point where emotion turns to motion.

This point, the sometimes world of Kabuki and the natural world of Martha Graham, is the very essence of her epic, evening-long work, *Clytemnestra*.

When *Clytemnestra* was premiered two years ago, one was initially impressed with the way it condensed the *Oresteia*. But further encounters reveal that Martha Graham has not really attempted to condense the Greek trilogy. She has, with infallible insight, selected its lyrical, as opposed to literary, moments.

What a flood of glorious dancing in that work! Solo upon solo, group upon group, each with a formality of its own and yet perfectly placed into the whole current. In her other works based upon classic

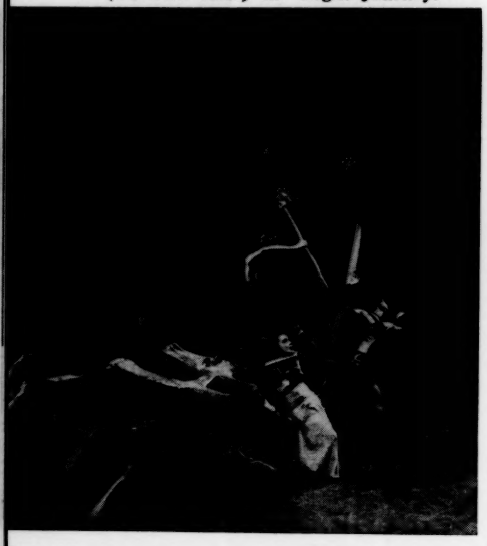
subject matter, Miss Graham has used her chorus in the classic sense—as a commentary upon the salient action. In the current repertoire, *Night Journey* typifies this. But in *Clytemnestra* the chorus has an identity of its own. In the prologue, arms fiercely angular, and with urgent oneness of gesture, the dancers re-live the Fall of Troy.

In the first act, there is a stunning Dance of Jubilation in which they spring into the air and seem to hang there in the shape of tilted swastikas. And in the final act, they are again Furies, legs and arms thrust forward, torsos sucked back—angered, ominous, and darkly beautiful.

A particular female type has often recurred in the roles Miss Graham has fashioned for herself. She is the woman caught between two extremes—the fragile female yielding to the dominating male, and the competitive female, resenting that very domination. The type has been personified in the Kabuki courtesan, Yatsuhashi. In the play, *Kagotsurube*, she walks slowly across the stage, preceded by parasol bearers, followed by attendants. A man from the country watches her, dazzled. She stops her little procession and turns to gaze at him abstractedly. The faintest curl of a smile is tossed his way. He becomes her lover.

But later, when she forced to choose between him and a prior lover, it is with cold firmness that she sets her own terms and dismisses him. And the ultimate measure of strength comes when she is murdered. Back to the audience, she sinks to the ground slowly and soundlessly.

The Seer (Paul Taylor) separates Jocasta (Martha Graham) and Oedipus (Bertram Ross) in "Night Journey."



The difference between a Yatsuhashi and a Martha Graham heroine is that in the Oriental, the two facets of the woman are allowed to co-exist. They are not really in conflict. In Miss Graham's heroines the conflict remains.

But there is no doubt that Clytemnestra is the most deeply understood and the most fully dimensioned of the long succession. And like her Oriental prototype, she says much in stillness.

Immediately after the Fall of Troy, Clytemnestra enters, her head and body covered by a cascade of purple veiling. She sits upon the throne, still covered by the veiling. Events pass before her—her own love affair with Aegisthus, the love of Helen of Troy and Paris, the sacrifice of Iphigenia. They are exceptionally striking interludes. The duet for Paul Taylor and Bette Shaler as Aegisthus and Clytemnestra has a wracked passion. The dance for Gene McDonald and Ethel Winter as Paris and Helen is fine-spun and innocent. And the dance for Yuriko as Iphigenia is a lamentation Hellenic in its understatment.

Clytemnestra sits veiled. And yet, through the attitudes of her body, the shapes it gives the veiling, the dances are underscored and more deeply given to the audience.

During all of this she is the great queen, powerful in her silenced memories. Soon after, she is the lustful woman powerless before Aegisthus as he removes the veiling, bends over her, and eventually presses her hand upon the weapon she is to use to murder her husband.

She is conquered. But immediately after, in the death scene for Agamemnon and Cassandra, she conquers.

"Rebirth, rebirth," chants the chorus at the end of *Clytemnestra*. "Recurring ecstasy of the flowering branch," proclaims the printed program of Miss Graham's *Dark Meadow*, first done (and not currently in the repertoire) in 1946. And now, in her new work *Alcestis* (with a score by Vivian Fine) she again reaffirms her faith in renewal.

But in some strange way — some way over which Miss Graham had no control—*Alcestis* comes closer to works like *Letter to the World* and *Deaths and Entrances*, works whose torment ends in a measure of resignation, but not in resurgence. In *Alcestis*, the sacrifice exceeds the reward.

The sacrifice is that of Alcestis, wife of Admetus. The fates have told Admetus that his life is spun out, but if he can find someone to take his place, he may live. Alcestis offers to make the sacrifice. She

Paul Taylor, Mary Hinkson, Bertram Ross, and Matt Turney as agitated inhabitants of the Garden of Eden in "Embattled Garden"

is later rescued by Hercules, who conquers Thanatos, God of Death.

Perhaps the most jarring element in *Alcestis* is that in point of view it is romantic, but the setting attempts to be archaic. Designed by Isamu Noguchi, it consists of a millstone, a pair of stones at right angles forming a sort of half-portal, and an incline of polished wood. Lying flat, the millstone becomes a table. Turned about, the half-portal becomes the domain of Thanatos.

The opening and closing images of *Alcestis* come closest to realizing its underlying theme. In the beginning, all are asleep, like seeds in the winter ground. Alcestis leans against the portal. Admetus (Gene McDonald) reclines on the wooden bed. Two men are up-ended with their feet against the circular stone.

One by one, the figures come to life, as though someone were calling their names. Thanatos (Bertram Ross) revolves the portal. Hercules (Paul Taylor) dances playfully, a flower in his hand. Alcestis is confronted by Thanatos. She accepts her fate, and as she sits in stillness, the chorus decks her in a black veiling decorated with blue flowers. Her solo, which follows, is sad but not truly tragic. She awakens the sleeping Hercules, and he and Thanatos roll the millstone back and forth in mortal struggle. Then, using flowers as weapons (in one of the few incongruous uses of a prop in all of Miss Graham's works), they continue their struggle. Suddenly all is resolved. The chorus drops a pink veiling on the head of Alcestis. She climbs the wooden ramp and sits quietly beside Admetus. Hercules marches by. The men hurl themselves into a dionysian circling dance. The women form a frieze upstage.

At the present time, the costumes for this work are too fancy, their colors too

exclamatory. And the movement style is not yet consistent throughout. But the difference between the way *Alcestis* was done at its premiere and the way it was done at the end of the season indicates that by the time one sees it again, it will be closer to its own truth.

Perhaps the best known "acrobat of God" is the *Jongleur de Notre Dame* performing his back-flips and headstands as an offering to the Holy Virgin. Recalled each Christmas season, he has always seemed to us to be amusing and faintly tragic. It was this same balance of feeling that Miss Graham struck in her second premiere *Acrobats of God*.

The early Church Fathers gave the title *Athletae Dei* to those who subjected themselves to the rigors of the desert. In Miss Graham's case the "desert" was a dance studio—a fanciful studio designed by Isamu Noguchi. Downstage right, there were three suspended music stands. Solemn mandolinists sat behind them and intermittently joined in the joyous, mock-heroic music by Carlos Surinach. Downstage left there was a sort of easel-form, symbolic domain of the artist. And upstage there extended a curving red ballet barre, wide enough to walk on, strong enough to suspend from, pretty enough for Miss Graham as the artist to caress lovingly. Now and then, as the moods changed, colored geometrics descended like the floating motifs in a Miro painting.

This was the battleground of the artist, presided over by an amusing man-with-a-whip (David Wood). And the battle was movement, beautiful movement.

As the artist watched, girls did entrechats while perched upside-down on their partner's shoulders. People stood on their heads and then zig-zagged unconcernedly off. Suddenly the fragments ceased. The stage was cleared. And the artist embarked on a solo punctuated with stylized applause gestures, as though she were saying to herself, "No, the applause doesn't justify the effort. Count me out." It was the moment of reluctance that all artists experience before submitting to the discipline of a specific work. *(Cont'd on P. 62)*

Top: Carol Payne as St. Catherine reaches to Helen McGehee as Joan the Warrior in "Seraphic Dialogue." In background, Linda Hodes (Joan) and Bertram Ross (St. Michael). Center: In new work, "Acrobats of God," Martha Graham, right, contemplates Gene McDonald and Mary Hinkson, Helen McGehee and David Wood. Bottom: Opening tableau of "Alcestis," Miss Graham at left. *Photos by Martha Swope*

Judy Holiday and Dean Martin enjoy being "Just In Time" for the film version of "Bells Are Ringing," released by MGM this month. The setting is an exact Hollywood reconstruction of a Sutton Place riverside park.

MOVIES IN THE MAKING:

"BELLS ARE RINGING"

Charles O'Curran tells how he makes non-dancers dance

"More and more of the dance scenes in Hollywood movies these days are turning up on the cutting room floor," says Charlie O'Curran. "And, fewer dancers are being used. Instead the stars are used as dancers, with more specialized performers sparkling the background."

Mr. O'Curran is something of a specialist on the subject, having arranged dance numbers for scores of stars whose dance training was limited. The latest sample of his talent is evident in MGM's *Bells Are Ringing*, directed by dancer Vincente Minnelli, produced by Arthur Freed, and due for viewing this month.

On Broadway the musical, about an endearing but busybody answering service telephone operator who becomes entangled in the affairs of her clients, was directed by Jerome Robbins, who also co-choreographed it with Bob Fosse. Music for *Bells* is by Jules Styne, book and lyrics by Betty Comden and Adolph Green, erstwhile partners of Miss Holliday in the night club act in which they all started.

Choreographer Charlie O'Curran got his start as a marathon ballroom dancer, was a chorus boy on Broadway, and has spent about twenty years in Hollywood, where he has staged dances for, or directed, over 100 films. He's also staged night club acts for such personalities as Mae West, for his wife, Patti Paige, and his ex-wife, Betty Hutton. Most recently he also did a song and dance act for the Crosby boys.

O'Curran's method for working with non-dancers shows confidence in the subconscious. The result of much experience, it is basically simple. He gets together with his principals about a month in advance of shooting, drills them in planned numbers until they are being done as well as can be expected. He then suggests that the performer forget the dance until camera time. Brushed up after a month, the dance takes on an air of spontaneity and lack of self-consciousness that makes errors take on the casual look of ad libbing. The method works.

O'Curran was on loan to MGM for *Bells*. He is on contract to Hal Wallis, for whom he has done most of the Dean Martin-Jerry Lewis and the Elvis Presley films. As we go to press he's in Louisville working with mobile Elvis on *G.I. Blues*, in which dancer Juliette Prowse co-stars.

PHOTOS BY WILLIAM CLAXTON

Charles O'Curran, veteran Hollywood director-choreographer, staged song-and-dance numbers for "Bells." The NYC skyline is part of the Hollywood set.

O'Curran and Bea Allen, one of his two assistant (Doria Avilla is the other), give the stars some last-minte coaching.

NOTATION, ANYONE?

Dance Notation Bureau celebrates its 20th anniversary

BY SELMA JEANNE COHEN

Once upon a time, not so very long ago, a little girl told her parents that she wanted to be a ballet dancer. Though Americans, the family were living in London at the time, and they were really not sure about where to send their aspiring ballerina for her training. One day they heard about a lovely dance school in the country. The fact that the school did not teach ballet did not seem very important. What mattered was that the surroundings were rural — clean and healthy — and provided a nice place for their daughter to grow up.

So Ann Hutchinson was enrolled at the Jooss-Leeder School at Dartington Hall, where she learned modern dance. She also learned something that no other school in England at the time could have taught her — Rudolf Laban's system of dance notation.

She became a professional dancer. But far more important to the dance world of the United States, she became president of New York's Dance Notation Bureau, which is celebrating its twentieth anniversary this year.

Some of Miss Hutchinson's colleagues at the Bureau learned about notation in almost as fortuitous a way. Take the cases of some young women who are now professional notators.

Lucy Venable was a freshman at Wellesley College when a senior physical education major was doing a thesis on dance notation and picked Miss Venable as one of her guinea pigs. The experiment was not exciting enough to make the freshman give up her major in Spanish. But she remembered the episode when, after graduation, she changed her mind and decided to study dance in New York. Wanting to learn all she could about her new field, she naturally included Labanotation in her curriculum. Her teacher, who has a college degree in mathematics, was Els Grelinger.

Miss Grelinger, too, had decided on a career in dance after graduation. Studying at the New Dance Group, she saw a sign on the bulletin board announcing a course in notation. "Why, that's impossible," she said to herself. "You can't write movement; it's too complicated." But she was curious in an "I dare you to show me" way. The class showed her.

Less accidental, though still not premeditated, was the case of Helen Priest Rogers. Though interested in any possible means of preserving choreography, she had no particular plan for pursuing the idea until the time came for her to propose a subject for her master's thesis at New College, Columbia University. As part of the teacher-training program, she was to spend a year in study abroad, and she asked Martha Graham to suggest a topic. "Go to Germany, learn dance notation," was the answer. Intrigued, the student set out for Europe. There, after investigating some half dozen systems, she selected Laban's as the one most worthy of her attention. She returned to the United States with a good deal to tell Columbia University.

Most Bureau members share with Mrs. Rogers a long-standing concern for a way of recording dance movement. For many, that interest needed only a spark to incite activity. And many of them found that spark in John Martin's Sunday articles on the Dance Notation Bureau throughout the past two decades. "I found my job through *The New York Times*" could well be said by a number of teachers and notators. In Mr. Martin's perceptive description and enthusiastic endorsement, they saw that Labanotation was the answer to a goal they had long considered only a vague dream. The realization that an efficient recording technique was now an actuality launched inquiries to the Bureau and — in time — careers.

The careers have been built by individuals with courage and foresight. To the first members of the Bureau, prospects of financial reward were dim. In the 1930s, when Irma Otte Betz and Irmgard Bartenieff were giving lecture-demonstrations on Labanotation, they were the only persons in this country with a knowledge of the system. In 1940, when the Bureau was founded (with all of four members!), it faced the tremendous task of not only acquainting dancers, choreographers and teachers with the method itself, but of showing them the value of using it.

Their progress was steady if not rapid. Notating, or even teaching notation, was no way to earn a living. For many years, Miss Hutchinson, after a full day of work at the Bureau office, spent her evenings dancing in Broadway shows. Others also performed or taught dancing. But even their professional activities were permeat-

Helen Priest Rogers

A Dance Notation Bureau Board of Directors meeting, 1957. L. to r.: Barbara Hoenig, Judith Bissell, Helen Priest Rogers, Irmgard Bartenieff, the late Maria Nicholson, Lucy Venable, Els Grelinger, Ann Hutchinson was in England at the time. The wall scrolls are used for teaching purposes.

ed by their new interest. Waiting for their cues to go on stage, they notated the dances in the show. They urged their schools to give them an extra session a week to teach notation. If the answer was "no," they persisted.

The pioneer notators were stubborn, and they got results. In time, choreographers began to ask for notated scores. School directors permitted blackboards to stand next to their barres, and watched their "literate" students write down yesterday's adagio. The little band grew.

Each year the Bureau trained new recruits. They came for an assortment of reasons, and stayed to find an even greater assortment of uses for their knowledge.

Gertrude Kurath, an anthropologist, learned notation to record the rapidly vanishing dances of the American Indian. Mireille Backer was eager to write the Morris and country dances of England. Both have now contributed a valuable set of records to notated literature.

Ruth Currier, who was assisting Doris Humphrey in restaging her dances for student groups, wanted the ability to read notation scores back to the choreographer so that a notator need not be called in to interpret at each rehearsal. Her skill proved invaluable to Miss Humphrey and also to herself. Now, in choreographing her own dances, Miss Currier notates her floor plans and many movement details. Though other activities leave her no time to write complete scores, she can read back what others have written for her and tell the notator if his recording is correct (an ability that every notator wishes every choreographer had).

Then there is Allan Miles. He was displeased by the fact that dancers were at a disadvantage as compared with musicians, who could learn the history of their art by studying the notated works of its masters. Determined to help dancers acquire a more complete education, he taught himself notation from Miss Hutchinson's textbook, and immediately began recording variations from *The Sleeping Beauty*. (He later went back and started properly with exercises.) Though he is now notating a number of contemporary works, he has set himself a major goal — the full-length *Coppélia*.

No notator has taken up his work to make money. But all feel that the personal rewards of notation are more numerous than they had anticipated.

Michael Lland, now a member of the New York City Ballet, had expected to use notation to record his own roles in ballets. But he found an unexpected value when the system proved itself a key to the accurate analysis of movement. The careful observation required by notating made him more aware, more attentive to detail in his dancing.

Miss Venable, a director of The Merry-Go-Rounders, has discovered that the analytical skills developed by notation help her in rehearsals. Her increased perceptiveness enables her to see why a dancer

Theresa Thames

Ann Hutchinson, President of the Dance Notation Bureau, and some Junior Dansnotators. In its monthly meetings the children's group gets special inspiration from lecture-classes by famous dance personalities.

fails to achieve a desired effect due to an error in such elements as timing or dynamics.

And there is always the wonderful reward of finding in the score that detail of movement, that transition the choreographer had once so carefully worked out and has now forgotten. Mr. Lland has read such scores for George Balanchine, and has experienced the thrill of rescuing from oblivion some of the most beautiful sequences in the master's ballets. He has also watched with interest the notating of Mr. Balanchine's *Theme and Variations*. Mr. Lland had been working on the score in 1958 when, as a dancer with Ballet Theatre, he had seen his treasured notes lost in the fire that destroyed the properties of the company, then on tour in France. *Theme and Variations* has now been recorded again, and copies made to guarantee its safety.

Endlessly gratifying about notation is that — as one Bureau member remarked — "it keeps dances from going down the drain." Miss Grelinger likens it to knitting: when you're finished, you have the sweater. Not just one performance and — poof — it's gone.

For those who know notation, the future holds promise of still greater joys to come. Nona Schurman anticipates the time when she can teach repertory from Labanotation scores. "Students," she notes, "should not learn just technique in class. They should also learn how great choreographers have used technique." With the growing use of notation, she sees the possibility of staging many masterpieces for student groups. Already, Miss Schurman has taken an important step toward this goal by initiating the idea of the Doris Humphrey Fund, which provides for the notation of this choreographer's repertory.

An important contribution to the modern dance is being made at Connecticut College, where first a grant from the Rockefeller Foundation and now the Humphrey Fund, are ensuring notated scores at the summer school of dance. Here Mrs. Rogers has developed a technique of notating from film. In the past six summers she has filmed some twenty-five works. At the same time, Miss Venable has notated some of the dances as they are rehearsed. In the winter, Mrs. Rogers takes films of the un-notated works to her home, where she records the dances, image by image, as they unfold on her screen. Later she checks the score with the performers, who fill in details that the camera failed to catch.

Commissions from Mr. Balanchine are continuing to come to the Bureau, so an important part of the contemporary ballet repertory will be notated. Works by many other choreographers remain to be done, but many scores are under way.

Meanwhile, the Bureau is making sure that future notators will not find their vocation by accident. Teachers throughout

(Continued on Page 61)

MEXICAN SUN DANCE

Conchero Indians retain Aztec ritual

PHOTOS BY PEARL KORN

Saint's day festivals in Mexico generally have a carnival atmosphere. Tamale booths, elaborate fireworks and colorful clothes give accent to the religious processions in which a statue of the Virgin Mary, or the saint being feted, is paraded around the courtyard and in front of the church. On rare occasions, in the central plateau region of Mexico, a pagan element is added when the wandering Conchero Indians, descendants of the Aztecs, appear to lead the procession. Wearing elaborate costumes and crowned with feathery headdresses, they usually form several groups which, each round like the sun, circle in opposite directions. (In times past there were sometimes hundreds of such circles all moving at once.) Their steps, performed to ancient melodies, are courtly and elegant.

Some of the Conchero dancers become national favorites. According to Mexican-born José Limón, "a Conchero Indian dancer sometimes achieves a popularity parallel to that of a minor league baseball hero in this country."

Limón, who takes his concert group on an ANTA-State Department-sponsored tour of Mexico and South America beginning late August, created a dance (*Los Cuatro Soles* — The Four Suns) based on the Concheros, and in which he used several of their dancers. *Los Cuatro Soles* was commissioned by the Mexican government and performed at the Teatro de Bellas Artes in 1951.

The rare photos seen on this page were made in the churchyard of San Miguel Allende by American Pearl Korn, who is now living in Mexico, and who waited for over a year for the opportunity to photograph this colorful vestige of an ancient civilization.

A NEW APPROACH

The dance accompanist can

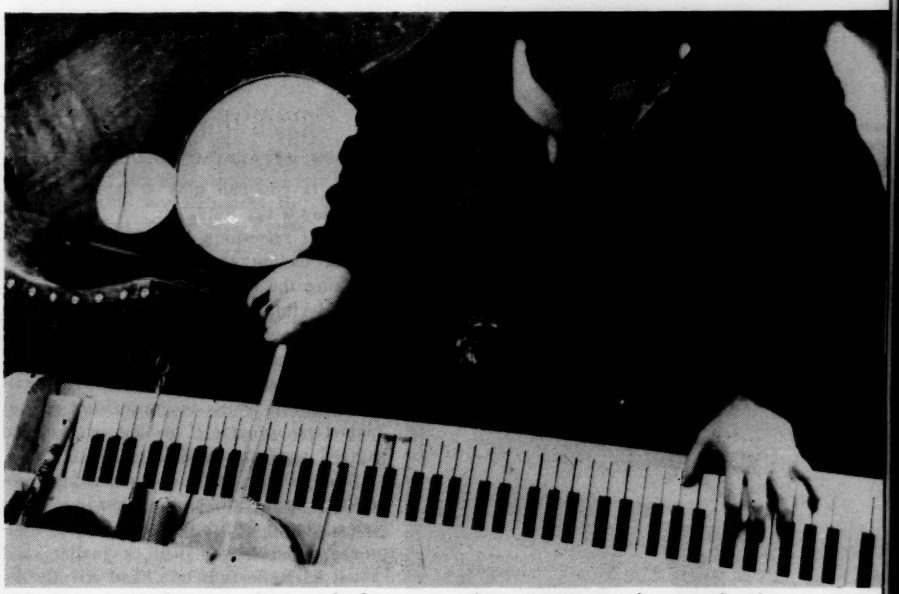
inspire, supplement and complement

the creative teacher . . .

BY BRUCE C. HAACK

PHOTOS BY HERB LEVART

Author Bruce Haack and teacher work together to inspire, through music, "those moments of self-expression which appear suddenly in a moving child."



"A piano is inadequate when used alone . . . Any assortment of percussive instruments is invaluable for providing accents and variety." Here the author plays the keyboard with his left hand, strikes a tambourine with a stick in his right. Note other instruments, including cymbal on lap.

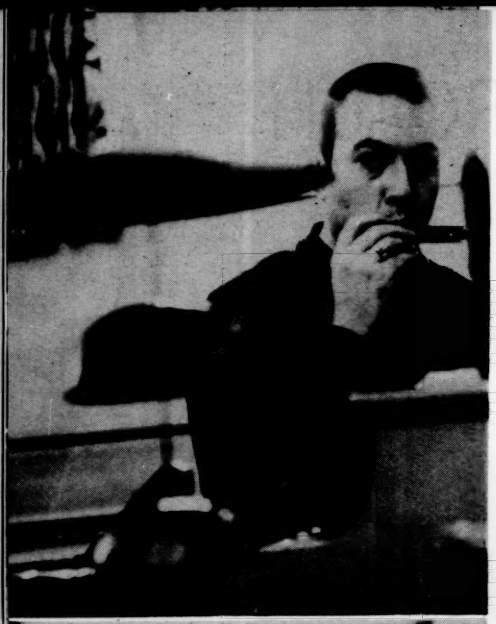
Bruce Haack is a young Canadian composer who began work as an accompanist while studying at the Juilliard School of Music in 1955. He has written symphonic music for dance and theatre which has been performed in the U.S., Canada and Europe, as well as commercial music recorded by well-known pop-singers and orchestras. He still finds time for his love of accompanying dance for children, and is now preparing a new concept in recorded dance accompaniment.

Among the many dance teachers with whom he has worked (in addition to the two shown here) are Bonnie Bird, Lydia Weisman, Valentine Belova, Sarah Bartell, Rita Chazen, Greta Levart and Alix Taroff.

Musical or at least metric accompaniment is an indispensable part of dance education. Most dance classes use a piano for accompaniment. A piano can provide the basic "beat" essential to technique study. It can also provide melodic, harmonic and rhythmic variation for creative work. However, it is inadequate when used alone to accompany movement and dance for children. This inadequacy springs mainly from the almost total lack of timbre variation available from a conventionally played piano.

Children usually react to pianistic variations of "high, low, soft, loud, fast, slow, smooth and sharp." Their reactions to aural stimuli vary directly with the contrasts and obviousness of the stimuli. For example, a child will respond much more readily to the keenness of accented movement if the accent is played on a cymbal. He will feel like drifting freely in space when he hears the sound of the wind duplicated on piano strings as described later. But compare this reaction with one produced by the sound of a conventionally played keyboard.

Another obvious deficiency of a piano is its inability to sustain sound without a series of definite tonal attacks or else without diminishing infinitely in volume. Therefore, a primary item in an accompanist's kit should be a bamboo or plastic vertical flute — each inexpensive and yet invaluable for situations requiring very sustained or light airy accompani-



A harmonica (left), manipulation of the exposed strings of the piano (center) and a cymbal (below) illustrate the author's No. 1 rule: "Utilize all sound possibilities of a piano, and other instruments where you can."

A NEW APPROACH *(Continued)*

ment. If you can play a keyboard, you can play a toy flute.

A less refreshing but often useful sustained feeling can be produced by depressing the sustaining pedal of a piano and trickling the fingers lightly across the piano strings. This produces a feeling of wind or space, and can also be done in metric patterns. It is one of many stimulating effects which an improvising accompanist can provide if he first removes the hinged top-front panel of a piano.

Manipulation of the exposed strings produces stormy glissandi, zither-like tones when played with a guitar pick, rich bell-tones when beaten with a mallet, and tonal harp-effects if one hand silently depresses desired keys while the other strums a glissando on the strings. A harpsichord or banjo sound results from inserting a piece of paper between the felt dampers and strings. This is easily done when the damper pedal is depressed. One of the most unique accompaniments for rhythmic patterns comes from a sound which accurately imitates that of African xylophones and drums. This is done by removing the lower-front panel (above the pedals) and by placing a foot on the lower strings. If a grand piano is used, some thick books placed on the strings will give a similar effect. The keyboard can then be played in complex percussive patterns.

Any assortment of percussive instruments (drums, cymbals, bells, metal xylophones) is invaluable for providing accents and variety. An accompanist who can beat a piece of exciting music on a keyboard can beat a drum with equal enthusiasm. Or children can be directed in accompanying their own movement.

The most useful accompanist for children's dance is one who can improvise well. Only an improvisor can react spontaneously to the demands of a teacher and to those moments of self-expression which appear suddenly in a moving child. The need for improvisation decreases in classes for teen-agers and adults, but it remains the most valuable function of an accompanist. A good improvisor has a profound effect upon the success of a class. And one who reinforces the piano with other simple instruments can contribute so much to teaching that leadership becomes shared between teacher and accompanist. Often the accompanist can be the sole source of inspiration from which the teacher devises a plan or movement.

I offer six rules as an aid to better accompaniment:

1. Utilize all sound possibilities of a piano, and use other instruments where you can.
2. Listen to the teacher's *verbal description* of a movement. The teacher's voice

The children are delighted by the sound of bells held aloft by teacher Jeanne Wechsler, of the White Plains, N.Y., YMCA (the teacher in all other photos is Esther Nelson of the Community Workshops of Scarsdale, N. Y.).

nearly always indicates tempo, phrasing, even general tonal shape — although the teacher may be unaware of this process.

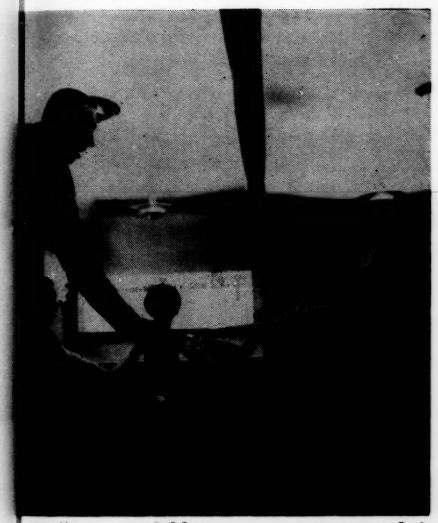
3. Don't think — react immediately. Play a random note on your instrument in either a natural or un-natural hand position. Watch the teacher for the second "syllable" of the movement. The time and distance between first and second "syllables" sets your tempo. If this does not immediately suggest a piece of music in your repertoire, create from there.

4. Vary your music so that a child does not learn to associate all definite sounds with definite movement.

5. Maintain a warm, interested personality-bond with the children.

6. Experiment with music of all periods. Do not be afraid to play or improvise in the style of Bach, Count Basie, Bartok, or Chippewa chants. Enjoy simplicity.

THE END



" . . . children can accompany their own movement . . ." Bruce Haack holds out a tambourine to be struck by the circling children.

"A primary item in an accompanist's kit should be a bamboo or plastic vertical flute . . . If you can play a keyboard, you can play a toy flute." Author and children play Japanese wood flutes, only one of which is not imaginary.

Festival hostess, Statia Sublette

REGIONAL BALLET — USA

A Monthly Feature

PARKING METERS AND GERANIUMS

Second Annual Northeast Regional Ballet Festival
May 12-15, *Erie, Pennsylvania*

BY DORIS HERING

PHOTOS BY JACK MITCHELL

"The pots are up! The pots are up! Look—the pots are up!" The woman who said this—and she said it with the ecstatic tone of a child before a newly lighted Christmas tree—was Statia Sublette.

Mrs. Sublette has several titles. She is artistic director of the Erie Civic Ballet. For the past year she has been president of the Northeast Regional Ballet Festival Association. And in May her company was host for the festival.

But at that particular moment, with her hands pressed flat together, she was a joyous child scanning the length of Erie's Peach Street. For all along the street, the parking meters had been crested with green metal plant stands filled with geraniums and embellished by the Erie Civic Ballet insignia.

"You know," she said, "they didn't cost us a cent. The plants are furnished by merchants. Al's sign shop painted the wooden ballerinas. And the Hamilton Lumber Company sawed them."

Like some 300 other people in Erie, a city whose total population is only 131,000, these businessmen had helped to proclaim a ballet weekend.

On the same street, the Hotel Lawrence, official hostelry for about 450 out-of-town participants, sported marquee signs reading "Northeastern United States Ballet Festival." After dark, an electric sign owned by the Yellow Cab Company also urged passers-by to attend the festival. And if one picked up copies of the *Erie Times-News* or the *Erie Daily Times*, there was a profusion of coverage that would impress even the most cynical of Gotham publicists.

The Erie Civic Ballet inspired phenomenal community support. It also has one of the finest associate groups in the country. Led by Mrs. F. J. Boucher, president of the board of governors, and by Mrs. R. B. Eisenberg and Dr. B. L. Snider, co-chairmen of the festival committees, the group created a four-day weekend that brilliantly dovetailed the parties, rehearsals and meetings that are the more or less fixed elements in a regional ballet festival. And yet one felt that their basic motivation was not merely social. For them the most important element was, as it should be, the young people.

On Thursday, May 12, 205 dancers converged upon Erie. Some were hardy sophisticates who had participated in the first Northeast Regional Ballet Festival last year. Others were performing for the first time away from home.

On Friday and Saturday mornings, classes were conducted by guest teacher Ruthanna Boris; by Paul Hangauer, associate director of the Erie Civic Ballet; and by Arita Lee Blair, its ballet mistress. On Friday afternoon there was a workshop in which moderator Doris Hering outlined some of the basic principles of dance composition, and works by student choreographers were performed.

Participants were Sandra Danzig (Sche-

Sugar Plum Fairy sheds a tear: After dancing the "Nutcracker Pas de Deux" with Bill Anthony at a post-performance dinner, New England Civic Ballet dancer Nicolyn Emanuel was surprised for her birthday by fellow-dancers.

nectady Civic Ballet) with *Gounod Valse;* James Collins (New England Civic Ballet), in absentia, with the second movement of *The Coal Miners' Date Night;* Pat Heigel (Dayton Civic Ballet) with *One Discovers;* and Robert Rodham (Wilkes-Barre Ballet Guild) with *Les Patineurs.* Paul Hangauer danced a series of delightful enchainements to illustrate rhythm and its variants.

This workshop, along with the improvisation workshop conducted by the same moderator at the Southeastern Regional Festival in April, will be pictured in a forthcoming article.

For the first time at a regional ballet festival (in addition to the two Northeast Festivals, there have been five in the Southeast), there was a symposium especially for the dancers. The two-hour discussion session, moderated by Sylvia Hamer, artistic director of the Ann Arbor Civic Ballet, was characterized by uninhibited candor. The young people discussed and took informal polls on such diverse topics as: Should the dancers in a regional company work under contract? (More were against than for) . . . Should the dancers pay company dues? (About half were in favor) . . . Do the dancers have an opportunity to experiment with choreography? (About half said they had tried choreography. Few had had anything produced.)

There was heated discussion on whether or not one should join a regional ballet company if one has no professional aspirations. Pat Heigel, of the Dayton Civic Ballet, clarified this question most intelligently by indicating that a regional ballet company offers the opportunity to discover if one has genuine professional aspirations (and ability) before making the often heartbreaking journey to New York. And a regional ballet company builds a dance audience, not only among its own dancers, but within the community.

There were many other questions — about company classes (most groups have them) . . . which companies draw their dancers from several schools and which from a single school (the number of each was about equal . . . and the use of live orchestra versus taped music in performance (only the Ann Arbor Civic Ballet has never used tape). It turned out that virtually none of the companies have as yet had access to public or large corporation funds by way of subsidy. But laughter greeted David Moroni, of the Classical Ballet Concert Group of Ottawa, when he stated that part of the funds enabling his company to travel to the festival had come from a brewery.

The most important result of the symposium was summed up in a letter we received from Alexi Ramov, director of the Scranton Ballet Guild. He said it had convinced his dancers ". . . that all of this hard work—raising the necessary funds, rehearsals, etc.—is being done for them and for theatre dance, and that all directors and others connected with the movement are giving themselves unselfishly to this cause."

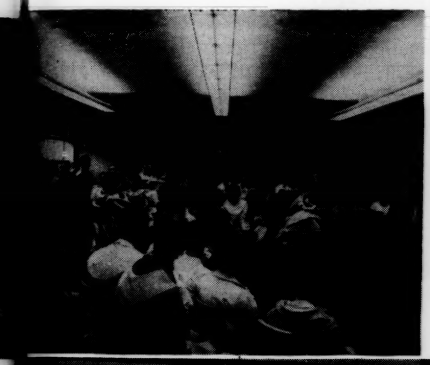
Sometimes at a ballet festival, the dancers are a little shy about "mixing" with members of other companies. This, too, was charmingly handled by the festival hosts. On Friday night they arranged a dinner for dancers only, and as the young people entered the dining room atop the Boston Department Store, they were asked to select cards bearing names of ballet steps. They had to go to the table bearing the name on the card.

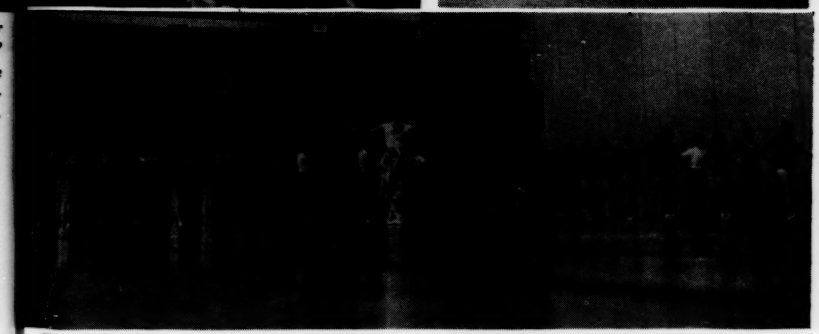
And what was happening to the adults during all this? In addition to attending the social functions pictured on these pages, and in addition to conducting rehearsals for the two evening performances, they were investigating their mutual administrative problems.

Their symposium, moderated by Barbara Weisberger, director of the Wilkes-Barre Ballet Guild, centered around two key speeches. Nikki Sherman, public relations director of the Westchester Ballet, spoke on publicity and public relations. And Maurice Sublette, business manager of the Erie Civic Ballet, spoke on organization and operation.

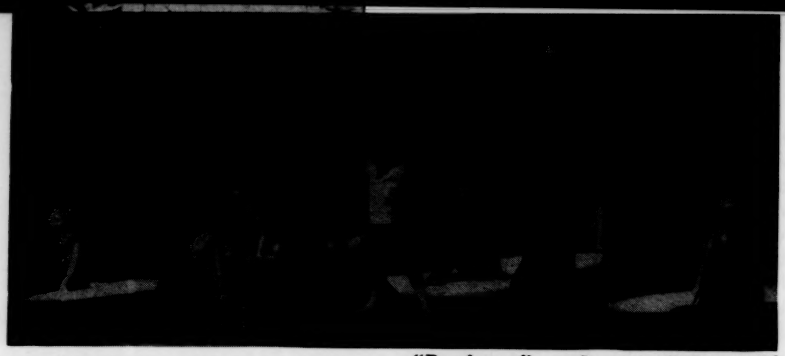
Mrs. Sherman indicated that the publicist cannot begin to offer newspaper editors what they are looking for unless he thoroughly understands the basic aims of

(Over)

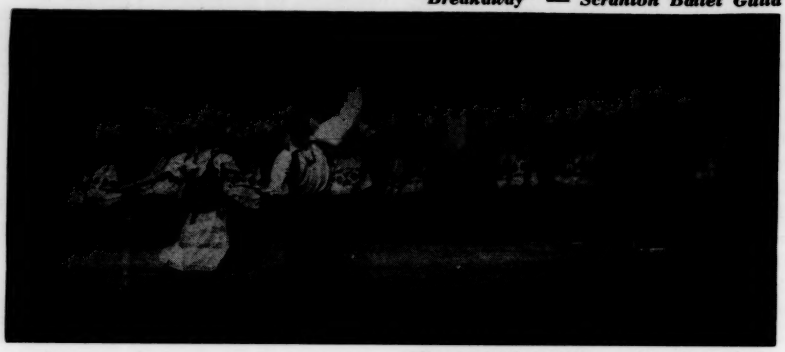




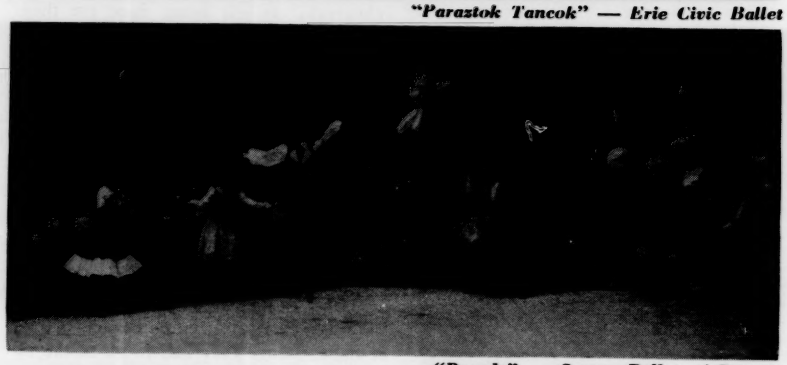
Top left: In a symposium presided over by Sylvia Hamer of the Ann Arbor Civic Ballet, dancers frankly discussed mutual company problems. Top right: Robert Rodham and Dina Raker (Wilkes-Barre Ballet Guild) in "The Endless Curve." Bottom: Class with guest teacher Ruthanna Boris. Paul Hangauer and Arita Lee Blair of the Eric Civic Ballet also taught the members of 11 companies gathered to perform at the Northeast Regional Ballet Festival.



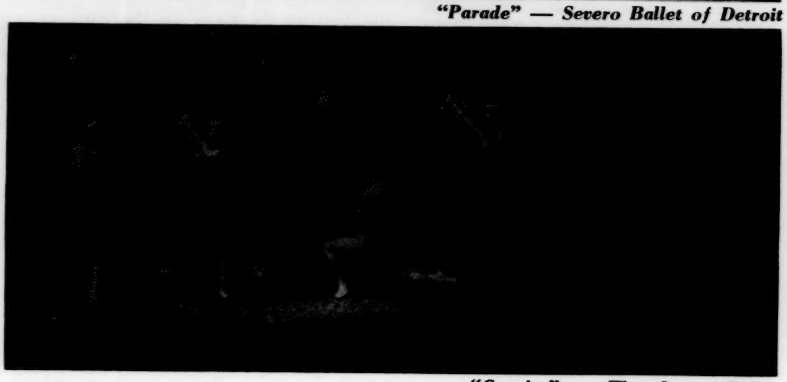
"Breakaway" — Scranton Ballet Guild



"Paraztok Tancok" — Erie Civic Ballet



"Parade" — Severo Ballet of Detroit



"Caprice" — Westchester Ballet

the company — educational, cultural or commercial. With these firmly in mind, he sets out with the assumption that he is honestly making a contribution in letting the community know about the project.

Included in Mrs. Sherman's outline for submitting news were the following: (1). Write in the style required by the editor. (2). Don't load the editor with material for which he has no space. (3). Do not promote an individual school. (4). Know the editor's picture preferences. (5). Map out publicity plans well in advance. (6). Be patient. It may take months for contacts to bear fruit.

Few projects in the arts can boast of operating in the black. But Maurice Sublette has managed to keep his company in the black during its four years.

In his talk he emphasized the importance of starting modestly and of maintaining simultaneously high standards of artistry and business administration. By way of illustration he outlined the first-year budget:

Performance Expenses: orchestra $560; music and rental fees, $170; costumes, $320; properties, $20; transportation, $40; stagehands, $135; theatre rental, $300; miscellaneous, $30.

Administrative Expenses: promotional, $115; advertising, $120; tickets, $30; insurance, $50; miscellaneous, $10.

Together these totaled $1,900. The income that first year, based upon a 70 percent full house, was $2,000.

This year was, of course, the festival. The annual performance was absorbed into it. And a special children's matinee immediately followed it. The operating expenses were budgeted at $10,825. The income totaled $11,800.

On the final morning of the festival weekend, a group of sleepy-eyed, dance-satiated members got together for the annual business meeting. The group has initiated several projects which should, in the long run, benefit the entire regional ballet movement. The membership committee, under Alexi Ramov, has sent the festival prospectus to about sixteen new groups expressing interest. The public relations committee, under chairman Barbara Weisberger, is engaged in finding new outlets for articles about the festival movement.

At this meeting Phyllis Marmein of the Schenectady Civic Ballet was asked to head a territorial committee which will analyze and possibly suggest relocation of areas covered by regional ballet festivals.

And Fred Danieli was asked to represent the organization in formulating plans for a national festival association.

For us, as for surely everyone who journeyed to Erie, the most inspiring elements were the two performances, and the enthusiastic (and catalyzing) participation of George Balanchine, artistic director of the New York City Ballet. Mr. Balanchine, accompanied by Natalie Molostwoff, executive secretary of the School of American Ballet, had come to scout dancers for Ford Foundation scholarships. But he did much more. He watched classes, attended the workshop and performances, signed autographs, allowed himself to be interviewed, and spoke most charmingly at the dinner.

It was obvious that he was captivated by what he saw—understood its intent—and was ready to lend his gracious help and support (which he has already begun to do).

The programs took place Friday and Saturday evenings at the Technical Memorial Auditorium. They consisted of eleven works by as many companies. These were chosen last January when the adjudicator, Doris Hering, traveled for two-and-a-half weeks and viewed forty-eight works submitted by fifteen groups.

The purpose of the adjudicator (who is always a non-member of the organization) is to assure a high standard at the performances and to arrange them in balanced fashion — so that they will have maximum appeal for the general public, which buys a majority of the tickets.

The Westchester Ballet had the unenviable task of opening the first evening. And so the dancers were understandably a trifle nervous.

Regional Ballet — U. S. A. editor, Doris Hering, who, as adjudicator, selected the works performed at this festival.

Their offering, *Caprice*, was a series of small-scaled variations choreographed by director Iris Merrick to Shostakovich music. Most effective were the introduction with its punctuation of *révérences*, and a solo variation for Anita Goldsmith, a strong dancer with a nice measure of aplomb.

But despite the sureness of its structure, *Caprice* lacked impact on this occasion. What seemed to be missing was a decision on the part of the choreographer as to whether the work was designed to unfetter individual talents or to submerge the personalities to a group picture. It hovered somewhere between the two viewpoints.

There seems to be a rare and lovely rapport between Barbara Weisberger and her company, the Wilkes-Barre Ballet Guild. She does not set a ballet upon them, but draws it from them. Her latest work, *The Endless Curve*, was as natural as a caress.

Fragile little girls formed circles or lightly lifted one arm or breathed into a unison plié. Their dancing told of love and how it brushes even the very young. Six older girls, three with trailing sashes, became entwined and found in their adolescent attachment that love is a restive bird. Finally a boy and three girls joined, then drifted apart, leaving the boy (sensitively danced by Robert Rodham) alone and questing.

Lighting for *The Endless Curve* tended to be a bit muddy, and the costumes lacked clarity of outline. But the decormotifs by Francis Schriber delicately reflected the choreographer's mood, as did the choice of Debussy and Griffes piano pieces for accompaniment.

Few regional ballet companies attempt works with regional themes. But Nesta Toumine, director of the Classical Ballet Concert Group of Ottawa, selected *Maria Chapdelaine* (which she renamed *Marie-Madeleine)*, a poignant French-Canadian story of the turn of the seasons, the flowering of love, and the loss of love to the snow and beasts of the northern winter.

Mme Toumine's work was full of atmosphere. The opening sequences in which the family went about their homely tasks—smoking, mending, playing cards, praying—all had an easy, almost carpet-slipper quality that offered touching contrast to the principal theme of love overshadowed by death. As the two lovers, shyly meeting, unable to part, and finally soaring in a lovely betrothal pas de deux, Joanne Ashe and David Moroni were thoroughly winning. And as Marie-Made-

"Marie - Madeleine" — Classical Ballet Concert Group of Ottawa

"Coppelia, Act III" — Cleveland Ballet Center Co.

"Divertimento" — Holiday Theatre Ballet of Newark

leine's younger brother, Richard Patterson indicated himself to be born to the stage. In fact, the entire company (and a fine one it is) performed with unabated warmth and identification.

The third scene, in which the young man's tribulations and death in the wilds were enacted behind a scrim, came dangerously near to slipping into the cliché of balletic fantasy. After all the straightforward realism, it was a little difficult to accept dancer-personifications of wind, snow, and wolves. But the final fantasy-into-reality pas de deux for lovely Carla

(Over)

"Sonata" — New England Civic Ballet

"Concerto" — Detroit City Ballet

"I Watched Myself Grow Up" — Dayton Civic Ballet

NORTHEAST FESTIVAL *(Continued)*

Katznelson and Mr. Moroni restored *Marie-Madeleine* to its initial balance.

E. Virginia Williams of the New England Civic Ballet of Boston has an exciting, headlong daring in her approach to choreography. It is the kind of daring, almost childlike in its obliviousness, that can produce stunning works, like her *The Young Loves* of last year's festival, and chaotic works, like her new *Sonata* (to, of all difficult pieces, the Beethoven *Appassionata Sonata).*

In *Sonata* Miss Williams seemed almost to have listened too intently to the music. In trying to capture all of the themes, no matter how fragmentary, she lost track of the big surge of German-romantic emotion that held them together.

Along the way, there were moments of vivid dancing—the spacious solo for Elaine Simmons in the first movement and her subsequent duet of conflicting energies with Nicolyn Emanuel—the opening image of the second movement with three couples, almost like three facets of a single personality, isolated in overhead spotlights. But the final movement, despite the efforts of Miss Williams' magnificently trained company, suddenly shattered like a kaleidoscope dashed against a wall.

The Ibert *Divertimento* sounds as though it should be a perfect ballet score. And yet it is not. For its projection is basically literary, rather than kinesthetic. And so it is a tribute to the musicianship of Sandra Severo, director of the Severo Ballet of Detroit, that she managed to extract all of the latent values of the score in her new work, *Parade.*

But at this point in her choreographic development, Miss Severo's musical sense is far more sure than her dramatic understanding. *Parade* was a lively "genre" work in the vein of *Gaité Parisienne.* It was full of French street characters — family groups, a flower vendor, balloon man, dandy, coquettes, nursemaid and charges. When they were called upon to dance, everything was fine. (Especially fine was leading dancer Jon Rodriguez, who has a Massine-like appeal combined with a far more spectacular technique.) But when the dancers were called upon to create "atmosphere"—to carry on the activities of people in a street—they became types and not people. The choreographer had given them no base from which to develop convincing characterizations.

But they performed with the élan and integration that one has come to expect of the Severo Ballet. And Wilmer Weiss' 19th-Century costumes, in tones of grey and yellow, recalled the stylishness of Beaton.

Fred Danieli, of the Holiday Dance Theatre in Newark, has considerable choreographic skill and a nice musical sensitivity. His *Divertimento* (Haieff) flowed harmoniously and logically to its climactic final movement. In fact, at times one felt that it was a bit too logical. A little more surprise and contrast between movements would have been welcome.

There were Balanchine overtones in the use of contrapuntal ports de bras and in the contrasting of static figures and airborne figures. Yet *Divertimento* had a freshness of its own. And the five young dancers performed it with strength and security, though one would have liked them to radiate a larger measure of joy.

To use a fixed vocabulary in a formal way requires skill. To say a simple thing in a truly simple way requires awareness. Alexi Ramov, director of the Scranton Ballet Guild, created *Breakaway* out of this kind of awareness.

It was a brief dance using the sonatina from Tschaikowsky's *Serenade for Strings.* Its theme was that of the conflict, felt by most adolescents, between being one of the group and yet going off on one's own.

The means were simple. The entire

Left: Dr. James Sample, conductor of Erie Philharmonic and music director for festival. Right: New president, Josephine Schwarz, whose Dayton Civic Ballet hosts next year's festival. Elected with Miss Schwarz were Barbara Weisberger, Statia Sublette, and Alexi Ramov (1st, 2nd, and 3rd vice-presidents); Alex Martin (sec'y-treas.); Marjorie Hassard and Phyllis Marmein (directors).

Guest of honor George Balanchine addresses banquet. Other guests of honor included Mme. Natalie Molostwoff (at Mr. Balanchine's right), Alice Bingham, Ruthanna Boris, Anatole Chujoy, Doris Hering, Ted Shawn, and Ben Sommers.

Edward Hinkle of Cleveland, Saturday cocktail party host, compares notes with Mrs. Everett Walker of Erie, hostess at previous evening's party.

group sitting on the floor, lifting heads, then arms, in unison—dancers in a huddled group—trios propelling away—girls in a circle with the boys leaping into their midst—the group striding staunchly across the stage willfully flexing their feet—and a final touching phrase as a little boy (performed with earnest dignity by John Sowinski) reached for the hands of different girls, only to have them pull away, as though a barrier had grown between their adolescence and his childhood.

The company sustained the mood beautifully. But it is on the whole lacking in technical security.

Regional ballet companies are always frantically searching for subject matter suited to young dancers. They too often take recourse to warmed-over fairy tales.

But not the Dayton Civic Ballet. Director Josephine Schwarz, with considerable literary skill, wrote a narrative about her own growing up. But in its telling, in its dancing, and in its enchanting set and *fin-de-siècle* costumes by Hermene Schwarz, it became the life-journey of every sensitive boy or girl in the world.

There was a skipping dance for little girls discovering the "great, wide, beautiful, wonderful world"—a section displaying the goofy imitativeness of pre-adolescents—a tormented stamping dance for adolescents crying "no-no-no"—and a gentle summation for the young adult. Miss Schwarz's dancers seemed born to their roles, a rare tribute to the qualities and individualities she has released within them. And the choreographer's narration had a vocal tone that fused the serenity of maturity with the questioning of youth.

Guest choreographer Yurek Lazowski devised *Parasztok Tancok* (Peasant Dance) for the Erie Civic Ballet. And he would surely have been proud to see the company perform it on this occasion.

The work is a rather long alternating of group and small-scaled variations replete with the usual stamping and clapping and head-tossing. But led by Patti De Carra and Frank Cataldo, it had a naturalness of projection and an abundance of energy to retain one's interest.

James Rapp's setting, consisting of a ribbon looped backdrop and flower-sprigged proscenium border, and Joanne Rapp's fresh-looking costumes, made the work a bright change of pace on the program.

There is nothing quite so exciting as seeing a group of promising dancers suddenly coalescing into a company personality. That is happening to the Detroit City Ballet. They performed William Dollar's *Concerto* (Mendelssohn) with a wonderful sense of lyric freedom, of moving lightly and alertly about the stage.

This work is far superior to the other Dollar works in the company's repertoire. It is also a much more persuasive ballet than his *Chopin Concerto* done for Ballet Theatre. The effect of the choreography, with its constantly melting and re-forming groups and its brief, quick lifts, is like the eddying surface of a pool marked with early drops of rain. And the dancers' brief lavender tunics, designed by Marjorie Hassard, were inspired in their understated elegance and responsiveness to movement.

When we saw the Cleveland Ballet Center's *Coppelia,* Act III, in the studio, it had an easy, sunny, ballet-peasant quality. But on this occasion, either nervousness or perhaps over-rehearsal caused several of the dancers to harden their attack, often throwing a whole phrase way out of focus. Chief offenders were Gloria Hoffmeyer as Dawn and the corps in the "Dance of the Hours."

Chances are that it was nervousness, for by the time the dancers reached the finale, they seemed more radiant—and more secure in their sorties through space. Loveliest of the variations was that of Barbara Cantrell as Prayer.

The dancers were beautifully and impeccably attired in costumes designed by Morgan Rendell, and they are the nucleus of a fine, strong company.

The festival was more than fortunate to have Dr. James Sample, conductor of the Erie Philharmonic, as its musical director. Dr. Sample did more than merely conduct. He advised, he sustained, and he drew music even from undistinguished orchestrations.

Before the Friday performance, Ted Shawn, honored guest and devoted friend of the regional ballet movement, made an eloquent plea for civic support of the arts. Up to this time very few of the groups have been ready for this kind of assistance. But it is safe to say that several of the companies in this festival—in terms of stability, technique, and sophistication of choreography—are now ready.

But until such long-range time, performances of this caliber are like beacons for those participating. As one choreographer put it, "I am returning home with a clearer idea of where I am going—and of what I can ask of my own dancers and my community." *THE END*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

WISA D'ORSO

From hula to ballet, then to jazz and musical comedy — these have been the dancing days of Wisa D'Orso, Hawaii's pert, blue-eyed, black-haired, up-and-coming contribution to the entertainment world.

In Hawaii, where the palm trees sway in the breeze and the populace lives a life of tropical ease, the tempo of living is not exactly conducive to theatrical dancing. Hula represents the native flavor of dance, and Wisa had been dancing to its strumming guitars ever since she was 4, either solo or in hula groups.

The young Eloise (nicknamed Wisa for short) really wanted to be a singer, but her native-born mother had always been enchanted with ballet, which she called "a dream world," and she influenced her daughter to give it a try.

When Wisa was growing up there were no regular ballet classes available in Honolulu. And even if there had been, the family of six children (four boys and two girls) was busy enough without extra-curricular activities. There were occasional classes at the local YWCA, and Wisa sometimes managed to take a peek at what was going on there.

But when she was in her teens, Wisa began to take class with Jane Burkhalter, a Chicago dance teacher who had studied Russian classical ballet with Catherine Littlefield, and was then in Hawaii with her army captain husband.

Once she started learning ballet, Wisa became an eager beaver, and was anxious to learn all she could. To make this possible, she earned her tuition by performing. Using her Hawaiian name of Kaili Aloha, she danced at the Honolulu Community Theatre, at the Musical Comedy Theatre, in USO shows, and at local night spots, She recalls with horror her first solo night club number — a corny routine to "Dance Ballerina, Dance."

And then a musical revue — "the 49th State Revue" — was put on using both U.S. and local talent. Wisa was in it. Impressed by her talent and vitality, actor-director-producer Dick Smart arranged for a scholarship so that she could come to NYC to continue ballet classes. He also made it possible for her to dance at the Greek Theatre in Los Angeles, where, during the summer of 1948, she performed in five musicals directed by Dan Eckley.

On to New York, where she observed a class at Ballet Arts given by Edward Caton. She quickly decided that this was for her. For the year that followed she spent a rich, full day — every day — at the studio taking classes with Caton, Antony Tudor, Margaret Craske, and Vera Nemtchinova. A dedicated ballet student, she at first would have no part of other classes, but she did relent, and took instruction in "modern plastique" movement from Nimura Yeichi.

Then she hurt her knee badly. With only a long siege of inactivity to look forward to, she became disheartened and returned to Hawaii. Unable to dance for several years, she got married — and divorced — took a hostess job on the local Aloha Airlines, and, as soon as she was able, began teaching ballet classes. At last back in dance form, she appeared frequently on Honolulu TV over a period of seven months.

But local activity was limited, and she soon made the trip to California again. After winning attention by her appearances in a series of L.A. Police Dept. benefit performances, she was engaged by Donn Arden for his line-up at the Moulin Rouge night club, where she also was understudy to the leading dancer. And soon her dancing in films and on the Milton Berle TV Show led to her being signed by Jonathan Lucas as one of eight girls he took to London to perform specialty dances and floating formations in the Esther Williams Aquacade.

After an extended engagement at London's Wimbley Stadium, the troupe returned to the U.S. for a TV spectacular on the Aquacade. Wisa has been kept occupied ever since dancing on prominent TV shows, with several side ventures into musical comedy. Gradually she has been singled out for feature spots.

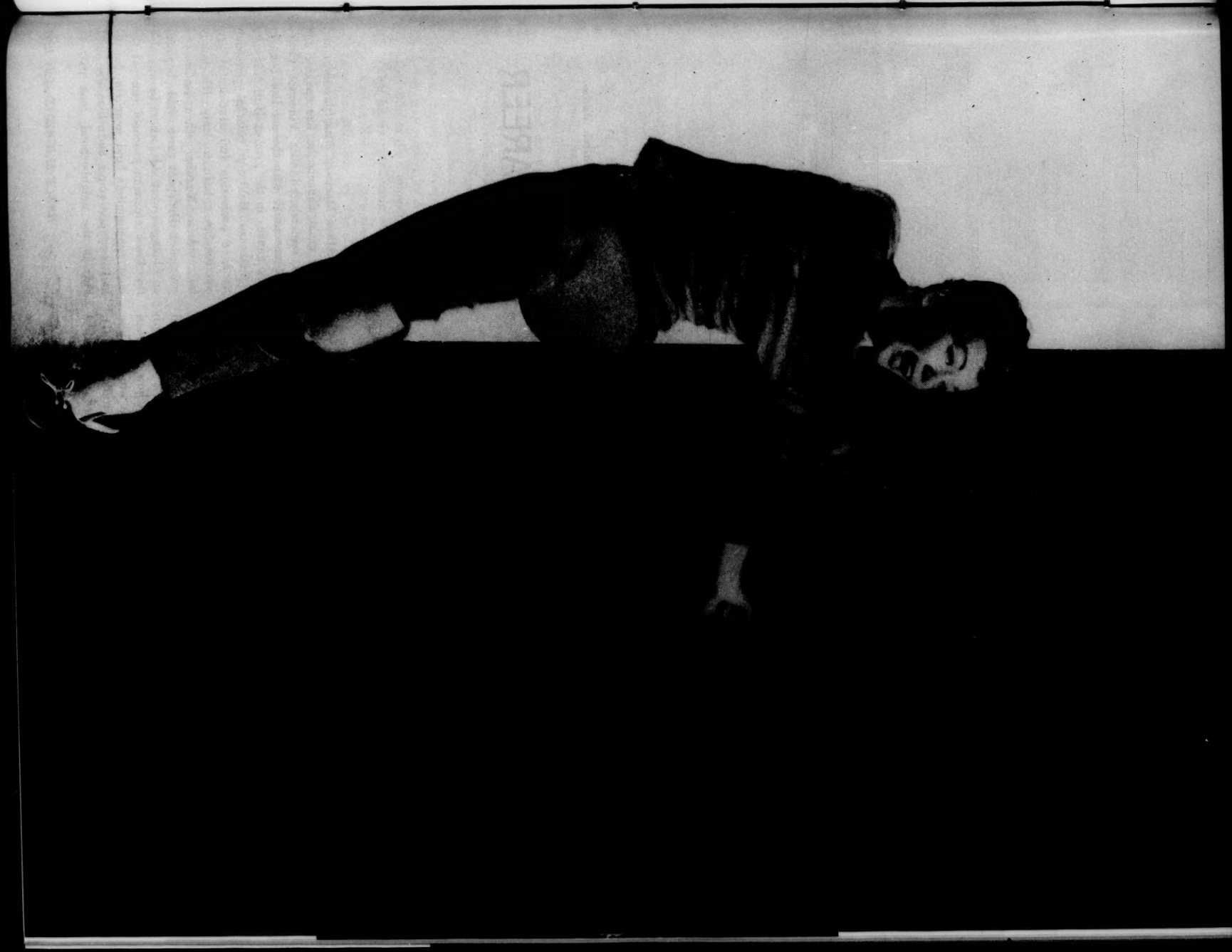
Among her TV credits has been a spectacular called "The Stingiest Man In Town." The first of several appearances on the Ed Sullivan Show had her dancing with Richard Tone and Peter Gladke. On Standard Oil's "A Look Into The Future," she danced an *Outer Space* ballet choreographed by John Butler to electronic sounds. And she was kept busy on the weekly Hit Parade and Andy Williams Shows (both having the advantage of Peter Gennaro's choreography), the Perry Como Show, the "Ford Fun Fair," and a fashion revue this spring, "Paris A La Mode," in which there were two glamorous Bill Foster productions built around her.

She appeared on Broadway in 1957 in the *Ziegfeld Follies*, and in the off-Broadway revue *Kaleidoscope* the year after. Early in 1959 she won her first critical acclaim for theatre performance in the lead role of the revival of *On The Town* at the Carnegie Playhouse.

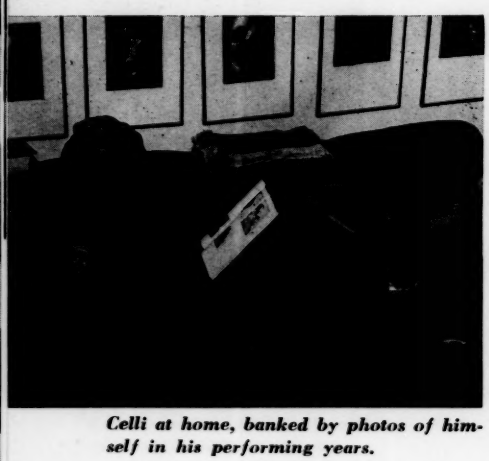
She is married to dancer-choreographer Jim Hutchinson, and ther menage includes Alice, a beagle, and a cat called Tiger. They are great pals. Besides dance class Wisa studies singing (with Ruby Schaar and acting (with Mary Tarcai).

Before recently taking off with a package show of *West Side Story* on a tour of summer theatres, Wisa was an early riser for a period of six weeks, performing in a musical fashion show put on by Milliken Fabrics at 8:15 a.m. daily.

In *West Side Story*, Wisa is playing Anita, the role which gave Chita Rivera her boost to stardom. Vivacious Wisa hasn't made it all the way yet, but she's more than well started, and her chances look excellent. We're with Wisa.



Celli, pupil of Enrico Cecchetti for the last 7 years of that master's life, teaches today in a Manhattan studio.



Celli at home, banked by photos of himself in his performing years.

CONTROVERSY AND A CAREER

About Vincenzo Celli, Italian-born, Chicago-reared Cecchetti disciple

BY ANN BERZEL

"Chicago Newsboy Hailed at La Scala" was the way the Chicago newspapers put it when, in the spring of 1928, Vincenzo Celli appeared with great success in the leading role in the ballet *The Legend of Joseph* in Milan. (Its composer, Richard Strauss, was conducting.)

Like President Eisenhower, and apparently 95 percent of all male Americans, the dancer had had his paper route, and that seemed to make graphic the length of the road to success. Somehow the road seemed even longer as I watched him teach in his New York studio recently, noted the many autographed photographs from Alicia Markova, Mia Slavenska and other great dancers he has taught, and then remembered that Vincenzo Celli's first encounter with the art had been in folk dances in the gym at Hull House.

Vincenzo Celli, a colorful personality in a profession full of colorful personalties, was born in Italy. His family migrated to America when he was a youngster. He spent most of his boyhood on Chicago's west side, where he attended the Jones elementary school (one of the most cosmopolitan and near the Loop), had a paper route and, like the good kids in the neighborhood, took part in

"Technique is a scientific equipment which is the heritage of ballet. It does not belong to Cecchetti or anyone else."

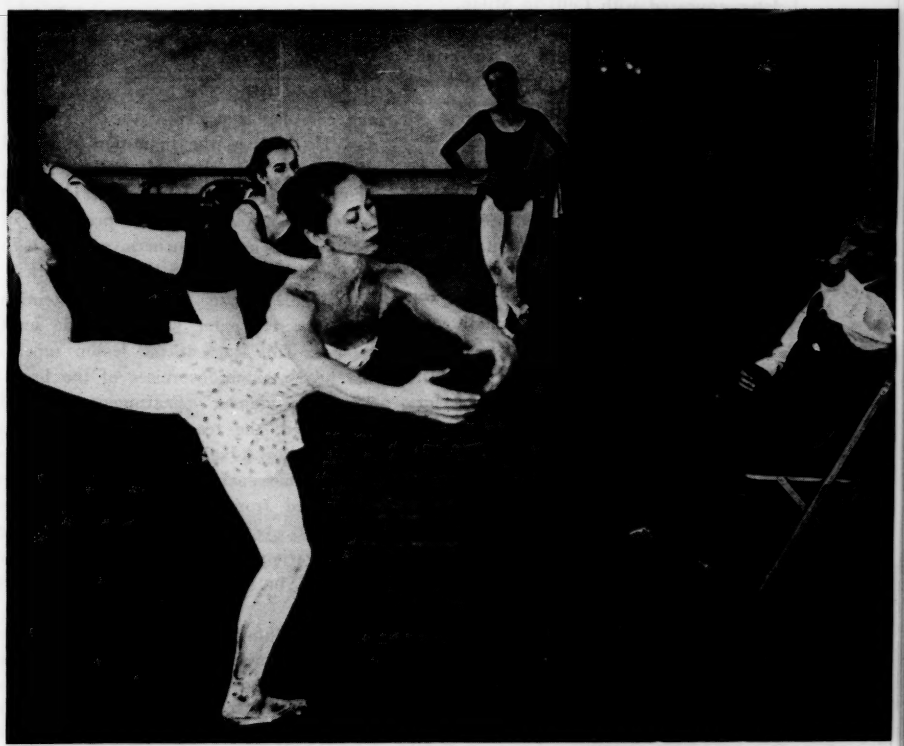
the activities at Hull House, Jane Addams' famous experiment in social service.

At Hull House he played games, joined handicraft classes and took part in folk dances and Shakespeare plays. His flair for theatre was marked from the beginning, and he was in demand for all theatricals. Because it was the manly thing to shun coeducational schools, he went to Chicago's Lane Technical High School. He confesses he was not an apt student of the mechanical subjects the school featured, but he took part in all the school plays. Before he finished high school the family moved to Milwaukee, and there he continued his academic education in mixed company. Angna Enters is an acquaintance of his Milwaukee days.

The theatre was Celli's big interest, and he played with Maurice Browne's famed Little Theatre. New York was the next port of call, where he joined the Washington Square Players. The quick, volatile boy was spotted by Adolph Bolm, who asked him to do a mime role in *Coq d'Or*, which he was producing at the Met. Celli worked in Bolm's dance classes and took part in *Birthday of the Infanta*, produced for the Chicago Opera Company to a special score composed by John Alden Carpenter. Ruth Page was the princess and choreographer Bolm was the hunchbacked dwarf.

Birthday of the Infanta brought Celli back to Chicago. By this time he was working seriously with Bolm and his assistant teacher Alexandra Maximova. The talented young man was noticed by influential people and he was sent to Italy to study with Cecchetti. He was far from a polished dancer, and Cecchetti said he would accept him as a pupil for at least

(Over)



Class is arduous and unrelenting for students and teacher. "Unlike those who claim to work in the method of Cecchetti," says Celli, "Cecchetti himself did not teach by dry formula. He was changeable and dynamic."

PHOTOS BY ARTHUR LOFF

six months. The six months stretched out to seven years.

During those years Celli danced at La Scala in addition to studying. Cecchetti's last appearance on a stage was as the Charlatan in the production of *Petrouchka* in which Celli danced the title role.

Celli remained at La Scala for sixteen years, first only as a dancer and later adding teaching and choreographic duties. During those years he returned to Chicago several times and, assisted by local groups, presented recitals in Orchestra Hall. In one program which he gave in 1925, Edna McRae danced a pas de deux with him. Another prominent dancer at this performance was Marcia Preble, soloist with the Adolph Bolm Ballet, who later appeared with Celli in Milan.

His European dance activities included a season with the Pavlova company, and six months touring in a troupe in which he partnered Olga Spessivtzeva.

With the advent of Mussolini, Celli was aked to join the Fascist party. He refused and left Italy. He returned to Chicago and gave several programs with Berenice Holmes as leading dancer. Among the ballets he choreographed was a classical work to a Bach-Vivaldi concerto. Later he organized a small group and gave programs, but confesses he wore himself out rehearsing and presenting the group and was too tired to perform well.

By this time it was the late Thirties, and giving programs was becoming impractical. It was more than the Depression that cut down Celli's audience. Among his more ardent supporters had been a number of affluent gangsters, sentimentally inclined to help the lad from the old neighborhood. With the departure of Al Capone and his henchmen, the ticket-buying public for this particular attraction dwindled to unprofitable proportions.

"Don't flap your arms like the wings of a duck," says Celli as he demonstrates to a class that is used to sharp humor and a hard-driving teacher.

Celli began teaching. He did not have a school, but worked with several talented individuals. His first three pupils were Helene Constantine, Barbara Steele and Nikita Talin. Then the teacher came to New York and involved himself entirely in teaching. He was soon sought out by many professional dancers, including Anton Dolin, Alicia Markova, and Mia Slavenska, who were aware of his Cecchetti and La Scala background.

Celli says the class he gives today is usually about 90 percent Cecchetti and 10 percent Celli. The barre work is solid and complete and almost the same every day. He believes the repetition and drill of known, carefully selected exercises, in which the learner does not have the extraneous and additional problems of thinking of new sequences, are best to accomplish the aims of the barre work.

Celli prefers to give more attention and time to center work than do most schools. This part of the lesson repeats the precepts and exercises of the barre. Then, the dancer's instrument prepared and tuned, the teacher launches into a succession of adagio and allegro combinations. Some enchainements are those remembered from Cecchetti classes, some are fabricated on the spot. These have great variety, and some are specifically designed to make the student enjoy his dancing.

The morning class I saw not long ago included dancers from ballet companies, Broadway shows and night clubs—ambitious youngsters, even mature teachers bent on augmenting their pedagogic equipment. Abilities varied from bumbling to the most fabulous footwork and balance. The class was designed for everyone's needs. Celli feels that he is not teaching a personal style, but passing on the scientific equipment that is the heritage of ballet. This system has been cultivated by many generations of dancers and teachers, and it does not belong to Cecchetti or any other one person, however much any one individual may color his teaching methods with his own formulae and ideas.

Reminiscing about Cecchetti, his admiring protégé declares the old master did not teach by dry formula, in fact he was changeable and dynamic. There was a *joie de vivre* in his teaching. One reason for the range of his lessons was the fact that he never taught beginners — neither in his last two years in Milan, his two decades with Diaghilev, nor his lessons with artists of the Imperial Ballet in St. Petersburg. Most of his instruction was aimed at polishing and conditioning advanced students and professionals.

Cecchetti's last pupil is a bit bemused by the pedagogic societies that purport to be passing on the one and only "gospel" of the great master in methods for beginners. Doubtless, says he, the benefits of standardized and correct teaching are great in a profession with a record for being haphazard in the teaching field. And it is an act of homage to name the effort after a great teacher. But, according to Celli, dry elementary exercises are hardly the distinguishing marks of the teaching of a man who was more concerned with artists than beginners.

As an observer, I was interested to note that Celli's personal dancing and choreography differ sharply from his teaching. He explains that choreographic style is individual, and different from technique, which is basic and uncolored by personal elements.

Celli has notebooks filled with Cecchetti exercises. He has written a textbook, for which a publisher is now negotiating. Another book which he should write is an anecdotal account and appreciation of the dancers of his time, for few people talk as good a ballet as he does. He is a witty raconteur and has a fascinating fund of reminiscences.

Vincenzo Celli can usually be spotted in the theatre foyer for any New York dance program. He is keenly interested in all companies and dance forms, and is generous in his appreciation of the work of the genuine artist. In the lobby, he is generally surrounded by current and former pupils, his amusing comments providing entertainment and education.

Celli does not leave his sense of humor outside the classroom, in fact he makes bantering comments and lifts spirits by creating a light-hearted mood in class. But he is also very demanding, and as serious about his pupils as he is about the art of the dance. *THE END*

DANCE NOTATION *(Cont'd from P. 45)* the country, from Katrine Amory Hooper at the Boston Conservatory of Music to Welland Lathrop at San Francisco State College, are giving classes in Labanotation to students already aware of its significance. In Philadelphia, Nadia Chilkovsky has a lively group of 8 and 9-year-olds who read the dances she composes for them and notate their own compositions.

In New York, Miss Hutchinson's small pupils learn to notate a ballet step as they learn to perform it. Interest is stimulated by games like "Pas de Chat," where the children are given cards showing individual movement symbols to be fitted into a danceable sequence. The newest department in the Bureau is its division of "Junior Dansnotators." With monthly meetings for reading and writing, games and talk, the organization is creating fresh enthusiasms.

The Bureau now looks forward to the time when the seasoned professional will say: "But of course, I've wanted to be a dance notator since I was 10."

CONCERT REVIEWS *(Concl'd from P. 26)*
The Maldonado Dance Theatre
92nd Street "Y"
May 25, 1960

A slender young man with a forward-placed head skipped about on a small platform. Nearby a metronome ticked.

He began to recite: "My mommy bought me a hoola hoop because I ate my noodle soup." . . . "I tell you and I'm not lying, I have to run backwards to keep from flying." . . . *I* am a fish. Swish-swish-swish."

At that point, the man behind us said, "Oh, that's *too* much." We agreed.

A similarily affected approach characterized the entire program, which ranged widely, from a pseudo-Freudian duet called *Narcissus* to a melodramatic group work called *12345*. Perhaps because his own technique is rather limited, Mr. Maldonado lacked daring and invention in the designs he gave his dancers. And instead of approaching choreography from a kinesthetic base, he seemed to conceive each dance as a visual idea, applying the movement secondarily.

He was far more effective in staging for singers. High points on the program were the *Shaker Song* for Elinor Miller, Nancy Redi, and Joan Bates; and a morning-after lament for Nancy Redi, who brought an air of stoic melancholy not only to her fine blues singing but to her every gesture. *D. H.*

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GRAHAM SEASON *(Cont. from P. 41)*

The dancers returned, and like reflections in a pool, the women stood on the barre and sank into pliés, while the men performed the same movement in reverse beneath the barre. The man twisted his whip into a circlet—a halo. Reward and punishment were symbolized in one prop.

Chaos took over. Dancers rushed about in wild, though stunning lifts. They tumbled, they did pushups, they climbed on the barre. And they were swept away. The artist walked to the barre, which by now had assumed the dimensions of an altar. One by one, the dancers returned and stood, backs to the audience. At a signal they turned. The artist Martha Graham bowed to them. They needed her. She needed them. The work was about to begin.

In addition to being a sophisticated yet tender exploration of the world of the artist, *Acrobats of God* seemed to us to be Miss Graham's own tribute to her dancers—to their loyalty, their diligence, and their talent. And it is a tribute that they, without exception, deserve.

For us, the two who come, instinctively, closest to Miss Graham's intent are Paul Taylor and Akiko Kanda. Both have what might be called an awareness-beyond-awareness that makes them ideal instruments for her intent. When Mr. Taylor, as the Stranger, perched high in the tree of *Embattled Garden*, he polarized the whole work, making his animal-evil descend like a nimbus upon the other characters imprisoned in the Garden of Eden.

As Hercules he was playful and childlike; as Aegisthus, the very embodiment of self-centered lust. And as the Seer in *Night Journey*, there was a stern elegance in the way he stalked the stage, gnawing the ground with his staff.

The acting dimension of Mr. Taylor's portrayals is imbedded in a technique that is by turns rocklike and catlike, that alternately dominates and insinuates. And it is reassuringly devoid of mannerism.

As far as we know, Miss Kanda had only one featured role. For the rest, it was her ability to keep even the most difficult passages from looking athletic that repeatedly caught our eye as she danced with the corps. Her solo was as Joan, the Maid, in *Seraphic Dialogue*. It was a portrayal of complete luminosity and involvement, especially at its conclusion, with her face, that of an ensorcelated child, caught in a stream of light, and with her hands outstretched, strong in their fragility.

It would be difficult to think of a more perfectly conceived, perfectly balanced, perfectly burnished work than *Seraphic*

Dialogue. Like all great works of art it is a constant resolution of contrasts—visual contrasts and dramatic contrasts. Picturing, as it does, the moment of life-summation before Joan of Arc enters beatitude, it combines a sequence of intense solos with the shy naiveté of her ascent into heaven. And it combines the gleaming splendor of a cathedral window design with the studied simplicity of gesture of the three saints inhabiting the window.

Seraphic Dialogue is full of sudden deeply affecting moments . . . the trembling hands of St. Michael (Bertram Ross)—the rigidity of fear-into-courage of Joan the Warrior (Helen McGehee)—the sweetness of the three saints encircling her like solicitous friends — the poetic aloneness of Joan the Martyr (Matt Turney) embracing the pyre. As the major Joan figure, Linda Hodes had an eager vitality. But she allowed the character to sing more through her body than in her face.

Bertram Ross is a sincere and intelligent artist. One could see that every role had been pre-lived, deeply experienced. But one has the feeling that the act of dance is for him a conscious thing—that it flows somewhat counter to his blood and has been produced only through concentrated effort and diligence. We found him most moving as the wistful St. Michael and as the serious and somewhat formal lover in *Diversion of Angels*.

As his partner in *Diversion of Angels*, Mary Hinkson was like a classic marble come to full-blooded, passionate and vibrant life. She is a richly feminine dancer.

Ethel Winter, too, has a loving, lovable feminine quality. Her Helen of Troy was a touching contrast, in its sweetness and candor, to Miss Graham's rasping torment as Clytemnestra. Also fascinating in its contrast was the use of David Wood in several key dramatic roles. Mr. Wood is smaller than the other Graham male dancers, and so she uses him less conventionally. He performed with fierce and powerful concentration. Gene McDonald has a fine lyric potential. But he tends still to emphasize the athletic aspects of a role.

Like the secondary performers in the Grand Kabuki, the members of the corps have the same intensity, the same artistry, the same devotion as the soloists. But there is one difference. The Kabuki is the result of centuries of tradition. The dance theatre of Martha Graham has happened within the lifetime of one woman. Or perhaps, like Clytemnestra and like Yatsuhashi, she is many women—all of them transcendent. *THE END*

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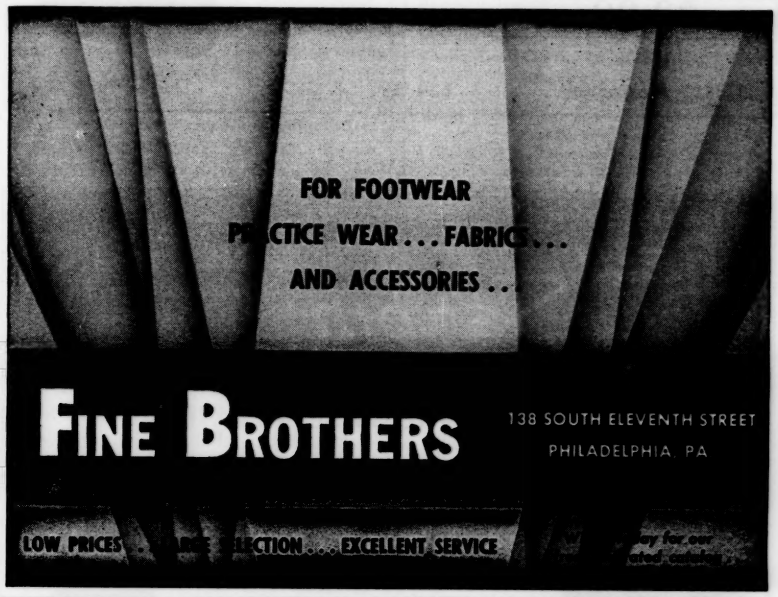

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BY TONI HOLMSTOCK

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DALE *(Continued from Page 31)*

This was a particularly fruitful way to work, because Grover's quality of movement is distinctively his own. His movements are complete and clean. When he bends to the side, he bends all the way. When he kicks a leg, that goes as far as a leg can. The actions do not appear exaggerated or over-reached, because they are begun, executed, and ended with clean smartness.

"With Joe, the idea is uppermost," says Grover of the choreographer. "He would rather emphasize the meaning of a motion, than have it done only precisely."

"There was no discord over this, but we discussed it a lot."

In a way, the scattered boosts that Grover Dale got from *Greenwillow* were more desirable than next-morning rave notices would have been. His good reviews accumulated. His major enthusiasts, such as Dorothy Kilgallen, repeated their endorsements often. And the verdict of people in the profession counts when other jobs are ready.

That is one of the reasons that the abrupt closing of the show, on May 28, was such a jolt to Grover. His bandwagon was still gaining momentum. A fan club of comely teenage girls was just forming.

There had been a false celebration shortly after the opening. The producers had gathered the cast and announced that they could plan on a run of about two years. Grover went to the Salvation Army's furniture store and bought two sturdy green armchairs for his dressing room.

However, experienced cast-members were reporting disturbing omens. Due to theatre parties, the box office ticket cubicles were delightfully bare up to May 28. But after that date, only the Saturday matinees were sold out. The expensive evening seats remained in their stalls, virtually unmolested.

When the actors' strike loomed to complicate the difficulty of fighting to keep a show alive, the producers apologized and posted a closure notice. The run was less than three months.

In the final week, the cast alternated between gallantry and gloom. The night before closing, the performance was vigorous and joyful. Grover Dale's second act dance again stopped the show. At the curtain call, six performers got star-sized ovations.

In his dressing room that night, Grover paused while removing his make-up to stare in the mirror. "It kind of stops you. We have a great audience like tonight—all that wonderful applause—and you know that . . ."

During the interval before his next project, Grover will be busy moving. His new apartment has a feature he has long wanted—a terrace. The terrace is more than a status symbol. It will give him at least a slightly closer look at nature, and it will cut down (he hopes) on the time he'll have to spend walking his dog—"a Manhattan terrier."

"At home, we lived right on the edge of the woods. I guess I go for trees and grass and all that corny stuff. I'll also be closer to Central Park, where I go horseback riding."

For the while, he has given up swimming. He almost drowned last year in the Virgin Islands, when he stepped on a spiked sea urchin, after tiring himself out swimming around a coral reef.

In his socializing, he enjoys most the class reunions of *West Side Story* performers, past and present. He is devoted to Carol Lawrence, and sees her often. The youth of the West Siders made them an especially close-knit group. Members are interested in each other's careers, enthusiastic over the successes of fellow alumni. Each night that Grover stopped the show at the Alvin, it was excitedly reported backstage at the Winter Garden, Miss Lawrence says.

First in his Futures book is another project with Valerie Bettis. She and Donald Saddler plan a small group to perform at Jacob's Pillow the week of August 2, and this fall in New York. Miss Bettis is choreographing a new work based on Capote's *Other Voices, Other Rooms*, fitting the central role to Grover Dale. It will call for intense acting, and possibly some vocal work.

Although his close friends insist that "now is the time," Grover is not out campaigning, or even thinking in terms of "making a Name." He is so self-effacing that his boosters find it alarming. He is desperately eager to display his talent, but not his ego. He is inclined to confide that he is "not that good," because he is measuring himself against what he expects to show next time, while others are measuring him against what other dancers are doing now.

In a way, Grover Dale represents today's younger generation of wonderfully versatile and gifted theatre performers. But even among them, his presence, his intensity and tremendous, channeled energy are rare. Of course, that would be. There never has been a significant talent that wasn't unique. *THE END*

our last meeting you speak of me and continue to be interested in the unfolding of my life.

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"Perhaps we will meet again one day. Who knows? But I remain faithful to your Madonna's face and to the sacred acts of your body, which have sung the Hymn to beauty.

"I embrace you.

Serge"

VERA NEMTCHINOVA was still virtually a youngster when she was elevated to the highest echlon of dancers. She was chosen by Diaghilev to appear in his lavish production of "The Sleeping Princess," first as The Carnation Fairy and later as one of Spessivtzeva's alternates in the role of Princess Aurora. Her repertoire was subsequently extended to include the other major roles of Spessivtzeva—Giselle and the Queen of Swans.

"I, Nemtchinova, saw her when I entered the Diaghilev ballets. Her performances as Giselle and Aurora were unsurpassed by any living actress. None of them after her could compare in artistry and dramatic interpretation. Everything she performed was done without any effort. She was a born dancer. Everything was so easy to her, and never have I seen any performer who could be compared to her."

ROMOLA NIJINSKY, wife of the great dancer, accompanied her husband and Spessivtzeva on the American tour of the Diaghilev company in 1916.

"I remember quite well when my husband returned from the first rehearsal with Olga Spessivtzeva. He was electrified and enchanted. He told me, 'Young Olga is very fine material. Her dancing is light and ethereal. She possesses a sensitive ear for music and rhythm.' She had been endowed by nature with all the requisites to become a great dancer. My husband was delighted with her work.

"She was the most beautiful *Sylphides* I have ever seen, although I saw this part danced by Pavlova, Karsavina, Ulanova, and many others.

"If she would have been allowed to continue her dancing in a company like the original Maryinsky or the present Bolshoi Ballet of Moscow, then she would certainly have entered the place which she deserves among the immortal dancers like Camargo, La Sallé, Taglioni, and Ulanova.

"Olga Spessivtzeva, I greet you, behind the misty veil which covers your soul. May God have mercy upon you, dear Olga, who has served Him with your talent so well."

ANATOLE OBOUKHOFF was a premier danseur at the Maryinsky Theatre. It was for him and Anna Pavlova that Fokine created the famous pas de deux from which later was evolved the ballet "Les Sylphides."

"I, Oboukhoff, who was graduated from the Imperial Ballet School the same year as Spessivtzeva, and danced with her as her partner in the Valse of Chopin from *Sylphides*, can remember her brilliant technique; but then I left for other countries and never had a chance to see her in her unforgettable creations in which she conquered balletomanes and critics.

"Spessivtzeva was one of the most remarkable dancers of our time. The style of her dancing was similar to that of Pavlova. Her repertory was composed of all the principal ballets of this great artist."

MICHEL PAVLOFF was a member of the Diaghilev company and danced with Spessivtzeva in the stellar cast of "The Sleeping Princess."

"In my opinion, Olga Spessivtzeva was the female counterpart of Nijinsky, and in many ways her life and career paralleled his. Throughout her career, her genius shone through in everything she performed; and regardless of the other greats who may have appeared with her, it was Olga Spessivtzeva who was truly the *ballerina assoluta.*

PIERRE VLADIMIROFF, like Spessivtzeva, was a graduate of the Imperial School in St. Petersburg, and an artist of major rank in his own country before joining Diaghilev in his history-making exodus to the Western world. His Prince Charming in the famous revival of "The Sleeping Princess" is one of the few performances of which Spessivtzeva speaks today with unqualified admiration.

"How can anyone compare or choose favorites among geniuses — those extraordinary beings whose very art and nature refuse to be put into words? Can I compare Beethoven with Mozart, or Pushkin with Dostoievsky? Or Pavlova, Nijinsky and Spessivtzeva, or that other great artist who was already a legend in my generation, Vera Trefilova, whom I adored?

"For me, other than Trefilova, there was only one Princess Aurora, and that was Olga Spessivtzeva. What a life of tragedy hers has been. I know too well to tell the mounting incidents of her life which brought to her beautiful face the guise of Melpomene.

"As for the young dancers today, technically expert they certainly are, all of them, but what are their inspirations? Whom have they seen? It is not their fault that they are tame and domestic. Perhaps it is because there are no great examples, no one of Spessivtzeva's caliber to inspire, or upon whose art to pattern a new generation." *THE END*

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TIME AND BEAT

By PAUL DRAPER

Time and beat are two of the very basic measuring rods that man uses to help him understand and describe the world he lives in.

There are many kinds of time. There is the very slowly moving time you sense before the curtain goes up, and the very fast time you sense till it goes down. There is the time your watch hands show as they revolve, and the time the sun and stars indicate. The time we sense is called subjective; the time marked by some regularly occurring event outside of ourselves is called objective. Neither of them is more nearly the right time than the other, and there is no such thing as absolute time.

Time is used to correlate events, like catching a train, or to measure whether an event took place before or after another event, like missing a train. For these you don't need an absolute time; a relative one does very well so long as it is generally agreed upon. Time is also used to measure a regular sequence of events. It is in this context that dancers and musicians know it best. In music, time refers to the rate of successive beats in a bar, and in dancing it refers to the ability of the dancer to make his movements and steps coincide accurately with this rate. In both music or dancing the rate can be conveniently measured by a metronome. The dancer's synchronization with the music is called keeping time. Most, but not all, dancers can do this fairly well. We shall return to this shortly after a brief description of beat.

Beat means accent, like the diastole of the heart — ta-*dum*, ta-*dum*, ta-*dum* (feel it)— or the counts in a bar of music —*one*, 2, 3, 4, *one*, 2, 3, 4. Now theorectically a beat in music should coincide with the time rate of the music and should have an exactly regular sequence, as does the time rate. This, alas, is not so, and herein lies a pitfall for many dancers.

The time rate can be predetermined mechanically; a beat cannot. Because there is no absolute time, we humans have selected several arbitrary kinds of time and from them chosen one which we mark in hours, minutes and seconds and use for everyday purposes. It doesn't vary, in our usage of it, and when we say a piece of music is to be played at eighty quarter notes to the minute we can be sure that it is if we have an accurate metronome. But a beat is quite a different thing. No one has ever selected what shall constitute a standard beat. As we stated above, a beat is the accent, and an accent stands out—it is what must be noticed. It sets what you mean to be the pulse of the physical or audible patterns you are making. There is no standard that can be devised, outside yourself, which will match your concept of this kind of regularity. So the beat is altogether yours, and may or may not keep exact pace with the predetermined time. Now how can a dancer dance if he isn't keeping time? He can't, or at least he shouldn't. The answer to this apparent paradox is that the good dancer or the good musician makes the beat transcend the time and take its place. In other words, a good beat keeps better "time" than the most accurate metronome.

But what is a "good beat"? A good beat is an accent of such moving regularity that it makes the metronome sound wrong. If a dancer increases the rate of the beat when both dance and music demand a heightened tension, it will not seem like a faster tempo—it will seem like an exactly even tempo. If it seems that dancer or music have speeded up, then the increase was wrongly intentioned, wrongly done, and the dancer does not have a good beat and cannot keep time even if he is following a metronome. The beat becomes the time, and keeping time only means not to keep time at all. This has nothing to do with accelerating or decelerating. These are quite legitimate functions of any musical composition and are so marked. This has to do with a steady beat which will move the dance inexorably forward regardless of what your watch says.

You can use strict time for doing exercises or for practicing scales. But for dancing or playing, strict time is death to the spirit and nearly so to the audience. A dancer must understand, by listening, watching and living, in classical and jazz works, what and where the beat is, what and where the accents are that frame the regular and mysterious exactness of a work of art and which tell the present better than any timekeeper man can make.

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BEAUTY AND THE DANCED

TRAVEL HINTS

BY ANTONIA DOBROSLAVIC

Traveling in comfort is an art. The woman who travels, whether by plane, ship, train, bus or car, will frequently consider what she must have and ignore the problems involved. It is surprising how much luggage can be eliminated with a little thought. Synthetic fabrics have made it possible to do with less, since much clothing is now made of drip-dry material.

If a list is made of the activities planned, and then a list of clothing that will be needed for such activities, a basis is laid for paring and eliminating. Most cumbersome, but necessary, are shoes. It is important to have enough pairs, but not to overload.

Packing is an art in itself, which one mostly has or hasn't—few acquire it. But if an extended trip is contemplated, and the number of pieces of luggage is a problem, then a trial packing is advisable.

Costume jewelry is quite heavy. Plan here, too. Just as separates in clothing help to produce variety in outfits, costume jewelry can look different when worn with varied combinations of clothing.

Although we do not advocate austerity while one is away from the comforts of home, it is possible to do without the many little things with which we usually surround ourselves. If, however, reading is a must before sleeping, try a paperback. Large but lightweight handbags are available at very low cost, and the small investment for one, if only for travel, is well worth the price. Most are well subdivided to accommodate every conceivable article and still keep money and papers easily accessible.

One of the most important factors in traveling is comfort during a trip. Even if the travel time is short, this should be considered. An uncomfortable girdle, or a too tight bra or waist band can turn a few hours' travel into a nightmare. The sheath is a becoming style, but a full skirt is easier to sit in while traveling. Air-conditioning can get too cold, and a sweater will often be a welcome accessory.

There are a number of small-size toiletries, including face cloths which need no water, so that sprucing up before arrival can be quite simple.

A small make-up case can serve as a foot stool during hours of sitting, adding pleasure for anyone who finds lack of movement a real discomfort. Traveling should be fun. Enjoy it.

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SARDONA *(Continued from Page 9)*

still, dropping their arms. A few words were exchanged here and there, a few feminine hands patted unruly hair. Apart from this the silence and immobility were complete.

Heads turned expectantly towards the band. Presently the strident notes of the *flabiol* were heard again. The dancers raised their arms, joined hands in mid-air. As the band struck the first notes of a new Sardana, the circles swung one way, then the other, combining the stately cadence of a minuet with the liveliness of a country reel.

Yet, despite the sprightly music and the shifting vivacity of the rounds, there was a strange seriousness about the dance itself. The dancers' expressions were solemn, almost trance-like, as though they were performing some mysterious rite. Perhaps, as certain scholars believe, the Sardana hasn't done away entirely with its ancient liturgical over-tones, and the introduction by the *flabiol* still represents the jubilant song of the rooster in the morning, while the first melody, somber and melancholy, symbolizes the night, and the second, festive and turbulent, announces the sun's final apotheosis.

When we left Figueras two hours later, the band was still playing, the circles still gyrating in the shady square. We had been witnesses to a spectacle which for color, élan and intensity must have few peers in the world today.

IN THE MAILBOX *(Cont'd from Page 21)*

you had very few modern dance schools who could exist solely on a privately owned basis. Modern dance had to be augmented with other subjects to be a feature financial wise." Contrary to this interpretation, the truth is that college and high school teachers have nurtured modern dance and kept it alive because they believed in it and taught it to their pupils, so that now there is finally a large group of parents who are aware of it and want it for their children. It was a new form, there were few teachers — most of them performers — and it wasn't salable in a traditional studio. Thanks to the pioneering efforts in recreation and the schools, there is now a wider audience and more pupils for it than ever before.

. . . Most of all, and basically, I believe that people have the right to high standards from teachers of dance, whether the class is free or paid for.

Lucile Brahms Nathanson
Chairman, Education Committee
Dance Teachers Guild, N.Y.C.

(Continued from Page 6)

Vardis & Laurie Sibbald. Later he partnered Miss Sibbald in the "Nutcracker Pas de Deux" and in "Soiree." In "Feria de Wapana" **Diana Rees, Heather Nelson & Mike McGreevy** were endearing in a pre-teen-age version of the boy-meets-girls, boy-loses-girls flirtation, made familiar by **Jose Greco. Julio Torres** came close to stealing the show with a brilliant solo zapateado.

"Take Ten," original revue by Experimental Theatre of USC, a delightful eve. of sophisticated theatre, included the funniest dance burlesque of many seasons, "Jose Gringo." **Joan Tewkesbury's** choreography made every cliche of flamenco dance seen even more ridiculous than the rest. **Robert Biheller,** in the title role, was given a field day . . . Good use was made of social & ethnic dance in USC's annual concert. **Mulliga Prakasbhasaj** swung from classical Siamese to cha cha cha with the suddenness of fantasies. "Thirteen Ways of Looking at a Blackbird," from Wallace Stevens poem, choreographed by the group of 13 dancers, also bordered on the dreamlike by virtue of the trance effect produced by use of a Javanese walking step up and down a ramp as the only group movement. Guest artists, **Mary Tiffany** & group from UCSB, did an exquisite perf. of "Sappho."

LA Opera Co. used 13 local dancers in various combinations in 3 operas; choreography by **June Morris . . . Mark Shipley** was movie-tested as a result of his "center-staged" appearance in **Raoul Appel's** "Good News" . . .**Nancy Lamp's** choreography for LA State College's "Annie Get Your Gun" featured **George Willis** as Wild Horse and **Melinda Plowman & Glen Lewis** in song & dance duos . . . **Sal Gonzales** performed in a dance adaptation of a **Nathaniel Hawthorne** story, by Virginia Gonzales, at Immaculate Heart Coll. (Mr. Gonzales has been summoned by Uncle Sam.) . . . Recent Music Inn Sunday Evenings have starred **Beatriz Monteil** in **Gregor Momdjian's** choreography, & **Ethnic Dance Theatre** soloists **Karoun Tootikian, Lonny Cothron, Lalla Lezli & Magdalem.**

Jerry Jackson's 1st choreography for an original UCLA revue, "All Rooms Face the Ocean," used **Dave Cadiente, Janice Johnson, Joan Nicholson, June Tsukida & Gail Ziferstein . . . Whittier Civic Ballet** presented **Lichine's** "Graduation Ball" on this season's Afternoon of Music & Ballet program. **Frances & Diane Dobson,** daughters of artistic dir. **Mona Frances,** flew in from Toronto to solo, having spent the year at the residential school of The Nat'l Ballet of Canada.

Important July events: July 1-3, ANTA Festival, Pilgrimage Bowl; 4, **Grand Kabuki** for 2 weeks at Greek Theatre; 8, **Ruth Beckford Co.,** UCLA Schoenberg; 10, 2nd annual ANTA children's Festival; 25, **NYC Ballet** at Greek Theatre for 2 weeks.

JOHN DOUGHERTY

WASHINGTON AREA NEWS

May & June were filled with folk dance perfs. here, beginning with the Wash. Folk Festival May 7-8; followed by the **Georgian State Dance Co.** in 3 perfs. May 24-26; then the 24th annual Folk Festival at Carter Barron June 1-4 (1st time this festival has been held in Wash.) Following were June 11-12 perfs. by the Koshare **Indian Dancers of LaJunta, Colo.,** in a colorful program at Uline Arena . . . The **Wash. Ballet** scheduled 5 perfs. at Carter Barron for June 23-27, with guest artists **Melissa Hayden, Andre Eglevsky, Nora Kovach & Istvan Rabovsky.** Group then tours W. Va., Ohio, Tenn., Maine & Vt., ending at Jacob's Pillow July 26-30. **Patricia Wilde** & Rabovsky are tour guest artists.

In May the Co. winners of the Nat'l Society of Arts and Letters were **Mimi Paul,** Wash., & **Charlotte Wiggins,** Birmingham, Ala., **Evelyn Ebel,** St. Louis, received honorable mention. Auditions, open for the first time for ballet, were judged by **Alexandra Danilova, Ted Shawn & Anatole Chujoy . . . Mary-Averett Seelye** presented her "Poetry in Dance" at Bennington Coll., June 2 . . . **Ballet Petite** of Wash. gave a benefit perf. of "The Nutcracker" June 3 with **Tatiana Grantzeva & Eugene Collins** as guest artists.

McLean School of Ballet presented lecture-demonstrations June 3 & 5 with **Molly Vick,** school dir., lecturing . . . Students of **Woodlawn Dance School,** Alexandria, performed "Sorcerer's Apprentice" June 3-4 . . . **Ethel Butler** was elected Pres. of the **Modern Dance Council.** Honorary Life Membership went to **Ruth Braunstein,** a past Pres. of the Council who is leaving Wash. for San Francisco, & **Scott Kirkpatrick,** mgr, of the Nat'l Theatre.

VIRGINIA FREEMAN WEIL

LONDON DATELINES

Since Feb. 1946 when the **Royal Ballet** (then, the Sadler's Wells) first stormed the big-time of Covent Garden, their prod. of "The Sleeping Beauty" has been among their most lovingly polished jewels. It was with this ballet that they introduced themselves to New York in 1949, and since then this originally very Russian classic has almost become a symbol of British ballet.

For over a year rumors and counter-rumors have suggested the RB was to have an entirely new prod. of "The Sleeping Beauty." Ashton was to produce it with great chunks of new choreography; Tchaikovsky's score was to be completed; a new designer was to be entrusted with scenery & costumes. Though the restaging is remarkably similar to its predecessor, 1st perf. of the "reproduction" June 10, supplied plenty of shocks for the audience. Actual changes are few—3 trifling cuts have been restored to the music; the Carabosse part, now also in the last act, has been developed; last act transformation scene is greatly improved, and the famous "Panorama" music is now used to give the Prince & Lilac Fairy a short, but attractive, sea voyage. However, the shocks came, not in the staging, but in the contribution of designer Oliver Messel.

Though new scenery is based on the old, its colors are mostly brighter and rather more garish. Redesigned costumes, very few of which are improved, to my mind, are almost unbelievably hideous; the styles clash as resoundingly as the colors. While the total effect may well be sumptuous (and it must have cost a fortune), in my opinion it is sumptuously vulgar. These fussy costumes are so overladen with bangles, bobbles & exterior decoration (much of which will be snipped off before the co. reaches NYC), they are embassassing to see and must be hell to dance in. 1st night there seemed to be an air of gloom in the auditorium and despondency onstage. The intermissions saw knots of people muttering dark, hopeless things about Messel, the Covent Garden Orchestra (which played atrociously), and the sub-standard nature of the dancing.

Nadia Nerina, as Aurora, started with a disappointing Rose Adagio, improved markedly later, but she could not dispel a feeling that she was dancing far below her best. **David Blair** partnered splendidly, even though his very difficult, yet very unrewarding, variation made comparatively little impression. **Anya Linden's** Lilac Fairy seemed a nonentity; best perfs. came from **Annette Page & Brian Shaw** as Bluebirds.

June 11, mat. & eve., it was the turn of Annette Page & **Svetlana Beriosova** to dance their 1st Aurora roles in the restaged version. Co. as a whole was far better in these perfs. **Page,** partnered by her husband, **Ronald Hynd,** was impressive, and Beriosova gave what was probably her best Aurora to date. With her new partner, **Donald MacLeary,** she danced at the top of her form. **Merle Park** and, especially, **Graham Usher** made exhilarating Bluebirds, and 2 girls from the corps, **Vyvyan Lorrane & Deanne Bergsma,** made exceptionally promising debuts as mat. & eve. Lilac Fairies.

Other Covent Garden events have included the return of **Beryl Grey** to dance a brief guest season with the RB. Her "Swan Lake" May 11 & "Giselle" May 28 were both curious mixtures of merits & faults. She has clearly developed a very personal style which has at moments a sweeping grandeur, but her acting seemed hardly convincing and her dancing could do with discipline. She was stalwartly partnered by **Bryan Ashbridge** whose Siegfried & Albrecht were intelligently conceived. Beriosova & Nerina have also recently returned to "Giselle," both, particularly Nerina, giving good perfs. Beriosova's partner, MacLeary, in his 1st Covent Garden Albrecht, gave it considerable assurance.

May 21 Ashton's "Scenes de Ballet" was revived for the 1st time in 2 years. Its cast, led by Annette Page & Brian Shaw, danced its splendid involvements with more confidence & accuracy than the ballet has had heretofore. It was a special triumph for the soloist ensemble which performed with the zest & brio of the NYC Ballet. A subsequent perf. with Park & Blair proved slightly less satisfying. However, there is no doubt that the ballet is at last being danced the way it deserves. It seems a pity that it should not be included in the repertoire the co. is taking to the USA.

A slight injury to **Antoinette Sibley** kept her out of the roster during the last few weeks of the Covent Garden season, and prevented her from making her London debut as Aurora and also from a "Swan Lake" perf. It was more regrettable because reports of the co's South African tour have suggested that she has had notable success in all the full-length roles . . . Current RB season ended June 25, co. vacations, and reopens Aug. 15 for a 2-wk season which

Continued on Page 73)

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will include a revival of Ashton's "Birthday Offering," and the 1st London perf. of **Cranko's** "Sweeny Todd." Main co. goes to the Edinburgh Festival Aug. 21, leaving the touring co. at Covent Garden, immediately prior to departure for NYC.

Ballet Rambert opens its annual London season July 18 with a program including the London premiere of **Norman Morrice's** "The Wise Monkeys," starring **Lucette Aldous.** Two days later co. premieres Bournonville's "La Sylphide" with **Elsa-Marianne von Rosen & Flemming Flindt** in the leading roles . . . July 19 **London's Festival Ballet,** just returned from its successful So. American tour, opens its customary summer season at Royal Festival Hall, offering the 1st London perf. of **Lifar's** "Bonaparte à Nice," with **John Gilpin** as the young Bonaparte. Later in the season co. has announced a prod. of **Balanchine's** "Bourree Fantasque." CLIVE BARNES

NEWS FROM FRANCE

George Skibine's "Ombres Lunaires" was premiered May 19 at the Opera Comique. The work, a rather morbid fantasy, seems confused both in inspiration & choreographic conception, was, nevertheless, brilliantly interpreted by **Peter Van Dijk,** who performed an effervescent Pierrot with melancholy tenderness. The day after the premiere Van Dijk went to Hamburg to stage Schoenberg's "Pelleas and Melisande" & Messaien's "Turangalila Symphony" and perform them with **Jacqueline Rayet** . . . The Theatre des Nations concluded its dance season with an engagement of the **Little Ballet Troupe of Bombay.** Founded in 1952 by **Shanti Bardhan,** a **Shankar** pupil, the little co. was acclaimed for the very personal style which, while remaining faithful to the theme of Indian dance, simplified and revivified the classic vocabulary and brought a modern tone to traditional fables. "Panchatantra," or "The Art of Making Friends," was especially witty.

May 6 brought **Sonia Gaskell** & her **Netherlands Ballet** to the same theatre. This very young co. is ambitious and tries to combine with its repertoire works by choreographers like **Massine, Balanchine & Lifar.** Although it is not on a par with major co's, it is well rehearsed and has an agreeable atmosphere. Outstanding performers: **Sonja Van Beers & Joan Cadzow** . . . May 11 the **Ballet of the Theatre Royale de la Monnaie** of Brussels brought its version of "Sacre du Printemps" to the Theatre des Nations stage. Choreographed by **Maurice Bejart,** the work rejects the Slavic air of the Stravinsky score and evokes in a modern way the theories of Darwin on the origins of man. Bejart now heads the Monnaie Ballet.

May 24 the popular **Art Troupe of Seoul, Korea,** all female dancers in travesty, performed "The Perfumed Springtime," choreographic version of the traditional opera. The steps were elementary and the rhythm leisurely, but the silken costumes were especially lovely . . . The anniversary of the birth of **Isadora Duncan** was the occasion for an exhibit at Raymond Duncan's Academy. MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK

The **11th Danish Ballet & Music Festival,** May 17-31, differed from its 10 predecessors in that **ballet activities were** not centered around the Royal Theatre exclusively. A unique ballet exhibition, held in the great City Hall, was arranged by ballet historian Allan Fridericia. It offered a rich collection of displays illustrating the history of ballet in Denmark, and was accompanied by perfs. by members of the **Scandinavian Ballet** in **Elsa-Marianne von Rosen's** recent "Helios" to Carl Nielsen music. **Niels Bjorn Larsen** illustrated his amusing lecture on pantomime with excerpts from the old pantomimes danced by members of the **Tivoli Pantomime Theatre.** A group of children from the **Royal Danish Ballet School** gave an informative demonstration of the basic ballet principles, Admission was free, and the exhibit drew a large and interested public. Other dance activities outside the Royal Theatre included Medieval Song Dances, by the **Havnar Sangfelag Co.** from the Faroe Islands, and Danish folk dances at the Old Village at Sorgenfri, just outside Copenhagen.

Of the 19 ballets given by the **Royal Danish Ballet** at the Royal Theatre, only 5 could be called festival novelties. Of the new ballets, only **Roland Petit's** "Carmen" was an unqualified success, while **Alfred Rodriques'** "Blood Wedding" was only passable. **Kirsten Ralov's** "La Dame aux Camelias," Larsen's "Peter and the Wolf," and **Erik Bruhn's** "Festa" served to emphasize the lack of choreographic talent in modern Danish ballet. Throughout the festival the co. maintained an amazingly high artistic level, which promises well for their impending USA tour.

Absolute climax of the festival came during the 3 nights when Bruhn took possession of the stage in "Les Sylphides," "Miss Julie" & "Night Shadow." His presence had a magical effect and resulted in perfs. of rare beauty and dramatic impact. **Margrethe Schanne** surpassed herself as the sleepwalker in "Night Shadow" opposite Bruhn. **Mona Vangsaa, Kirsten Ralov** & Miss Schanne, the "old triumvirate," excelled with Bruhn in a most poetic "Les Sylphides," and **Kirsten Petersen's** admirable Miss Julie was a worthy match for his exciting Jean. Despite excellent perfs. by Schanne in "La Sylphide," Vangsaa in "The Moon Reindeer," & **Kirsten Ralov** in the pas de deux of **Bournonville's** "Floral Fete at Genzano," interest was generally focused on the younger wing, notably Miss Petersen, **Hanne Marie Ravn, Flemming Flindt, Henning Kronstam & Niels Kehlet.** Owing to **Kirsten Simone's** indisposition, Miss Petersen was in all perfs. of "Carmen," "Blood Wedding" & "Miss Julie" (ordinarily shared by these two), as well as in 2 nights of **Ashton's** "Romeo and Juliet." She emerged the real "star" of the festival in strong competition with Flindt, who created memorable nights with his perfs. of Don Jose in "Carmen," Leonardo in "Blood Wedding" & Nilas in "The Moon Reindeer," in which Miss Ravn was also acclaimed for her beautiful and moving portrayal of the unhappy Aili. Kronstam excelled in familiar parts, such as James in "La Sylphide," as Apollo (Balanchine), the Poet in "Night Shadow," and his witty characterization of the toreador in "Carmen." Kehlet was a most impressive sorcerer in "The Moon Reindeer," and a delightful Peter in the Larsen-Prokofiev ballet. **Balanchine's** "Serenade" was very well danced by the corps, also, in the 3rd movement, by Vangsaa, **Ruth Andersen & Kjeld Neack.** Repertoire also included successful perfs. of **Robbins'** "Fanfare" & **Lichine's** "Graduation Ball." Least successful were the Bournonville works.

Flemming Flindt has accepted a flattering offer to join the **Paris Opera Ballet** as premier danseur and leaves the RDB after its USA tour. This development has been long expected in view of his latest success and the present scarcity of good male dancers at the Paris Opera . . . June 10 Flindt & Miss Ravn appeared on Norwegian TV in a Bournonville program. The 2 dancers are scheduled for perfs. in Iceland and at Jacob's Pillow in late June. July 18 Flindt will partner **Elsa-Marianne von Rosen** in the **Ballet Rambert's** prod. "La Sylphide" in London. SVEN SORGENFREY

SWEDISH FESTIVAL REPORT

STOCKHOLM: The **Royal Swedish Ballet** danced its int'l repertoire with vigor & skill during the **Opera & Ballet Festival** in Stockholm in June. Under **Mary Skeaping's** dir., this co, has developed unity in style, musicality and a joy in dancing.

The full-length "Swan Lake" displayed the co's maturity & depth. Stylistically, **Mariane Orlando** is still digesting her winter of ballet study in Leningrad, but she moved with lyricism & poise as the Swan Queen and triumphed as Odile with her dazzling poses & turns, making every 4th fouette a triple. **Caj Selling** was her boyish Seigfried, dancing brilliantly in the Black Swan pas de deux . . . In "The Sleeping Beauty," **Gerd Andersen** fashioned a story-book Aurora, cheerful at her birthday party, enchanted in the Vision Scene, and elegant as the Bride. A bit tentative in the Rose Adagio, she was charming & precise in her solo variations. **Mario Mengarelli** was a stodgy Prince. Their romance was guided by a stunning Lilac Fairy, French-Swedish dancer, **Loulou Portefaix.** Some untidiness indicated the co's need, still, for polish & experience. Last act divertissments were neatly danced, but lacked sparkle.

Two **Balanchine** ballets were staged here last March, when **Vida Brown** taught them to the dancers in just 3 weeks. Soloists & corps captured the Balanchine quality cleanly & musically. In "The Four Temperaments" pure line brightened the work of **Bjorn Holmgren,** Orlando & Selling, and Andersen & **Verner Klavsen.** These 5 also glistened through "Symphony in C" which the Swedes endowed with an infectious smiling verve . . . In **Birgit Cullberg's** "The Moon Reindeer" Orlando tenderly shaped her dual role, alternately pitiable as the unloved girl, and proud as the White Reindeer . . . "Miss Julie" fared less successfully. Talented **Wiweka Ljung** wove intelligent dramatics as the heroine, but the whole prod. lacked the dignity necessary for true tragedy.

"The Rites," by Swedish modern dancer **Birgit**

Akesson, is hampered by clashing styles (modern, classical ballet, Indian), but it forcefully conveyed the gloomy theme, that cruelty in mankind is permanent. "Musique concrete" & haunting decor have aided Miss Akesson in creating a powerful, perceptive theatre piece. Her central character, the frustrated young idealist, was enacted by the versatile Holmgren . . . **Ivo Cramer** has devised an amusing sequence of scenes, based on Biblical wall paintings by Swedish peasants, for "The Prodigal Son." It serves as a repertoire museum piece and displays the Swedes' gifts for comedy, but unimaginative choreography limits its value. Holmgren mimed & danced with innocent wonder as the Son.

EUGENE PALATSKY

MILAN & LISBON NEWS

MILAN: La Scala's season has been extended into July. End-of-season programs of operas with ballets & ballet eves. are giving the dancers more opportunity to perform. **I Solisti della Scala**, a group of 10 dancers, headed by **Mario Pistoni, Vera Colombo, Elena Morini, Fiorella Cova, Roberto Fascilla, Caporilli Amodeo**, were granted some aid by the opera house for a series of recitals in Aug. Their handicap, however, is that the management insists they play with an orchestra . . . **Dance School of the Piccolo Teatro di Milano**, dir. **Rosita Lupi**,, gave its annual recital at the Teatro Manzoni.

LISBON: **American Ballet Theatre** gave 8 perfs. at the San Carlos Opera. As it got into its stride, co. showed evidence of improving and when it gave 3 extra perfs. at the 5000-seat Coliseu Theatre, it heard thunderous applause. Almost all ABT's ballets were new to Lisbon, and critics & public approved with certain reservations. Some dancers were remembered from the last visit, but new faces were cordially received. There has not been a major ballet co. at the huge Coliseu since the **De Basil Co.** in 1947, and ABT dancers, excited by the infectious enthusiasm of the big crowds, danced with a vigor & perfection we hope they can preserve for the rest of their tour.

LUIGI GARIO

NEWS FROM LATIN AMERICA

PERU: **Roger Fenonjois** has resigned as dir. of **Ballet de Lima** and plans to launch his own professional co. . . . "Inca Dances of Peru," dir. **Julio Castro Franco**, has stunning costumes and, though the program is monotonous at times, it is a serious attempt at staging Peruvian folk material.

JULIO ESTREMADOYRO

ARGENTINA: The presidents of Argentina, Cuba, Peru & Uruguay attended the May 25 gala perf., celebrating the 150th anniversary of Argentina's independence. The **Marquis de Cuevas Ballet** opened with **Lifar's** "Noir et Blanc," followed by the **Colon Ballet** offering "Variaciones Concertantes," by **John Taras** (an enlarged version of his "Argentina," as done for **NYC Ballet**.) Program closed with **Harald Lander's** "Etudes," danced by **London's Festival Ballet.**

In Festival Ballet's season here, "Etudes" and "Witch Boy" were popular, and Noel's Coward's "London Morning" was also liked. **Toni Lander** was the most successful of the co's dancers. **Marilyn Burr**, in "Swan Lake" & **John Gilpin** in "Variations for Four" also received ovations. The de Cuevas co. was a terrific hit during its 2 weeks at the Colon Theatre, breaking box office records (nearly $100,000). **Nina Vyroubova & Serge Golovine** were audience favorites.

FERNANDO EMERY

CHILE: Santiago's reaction to the de Cuevas co. differed greatly from that of Buenos Aires. Only "Piege de Lumiere" was successful. Critics considered discipline & artistic direction lacking. (The co. is a collection of individuals, making teamwork on stage suffer. Most ballet co's give one the impression that the dancers enjoy what they are doing, whereas this group often performs as though their only reason is that they have to. This is a real pity, for there is no lack of good, even excellent, dancers. A lot of this may be due to the paternalistic atmosphere in which they live. The main flaw, as I see it, is that working conditions are not clearly defined in the contracts, but are dependent upon the management's friendly disposition.) Audiences were far from enthusiastic; the impresarios lost money on the venture.

June in Chile could be called "guest choreographers' month." **Nicholas Beriosoff** staged "Les Sylphides" and **Fenonjois** his "Chansons de France" for **Ballet de Arte Moderno.** John Taras is to work for 4-6 weeks with the **Nat'l Ballet of Chile.**

HANS EHRMANN-EWART

REPORT FROM MEXICO

The **Georgian State Folk Ballet** leaped and spun its way across the Bellas Artes stage. First half of the program we found exciting, but constant repetition dulled interest . . . A new work by **Guillermo Keyes**, set to the Barber "Adagio for Strings," was to be premiered by **Ballet Concierto** during the recent tour.

A series of guest teachers continues within the Bellas Artes realm. The short but successful stay by **Mary Anthony** was to be followed by **Allegra Kent**, then **Anna Sokolow.** A season is planned for Sept., the first by this subsidized group in 2 years . . . A series of studio perfs. by the **Nuevo Teatro de Danza**, illustrating sources of modern dance, will be held in July; dirs. **Xavier Francis & Bodil Genkel.**

JOHN FEALY

NEWS FROM AUSTRALIA

Bryan Ashbridge & Beryl Grey visited Sydney May 31 on their way to New Zealand. This partnership has been winning ever new acclaim —in London, in So. Africa and in other parts of the world. It is to be hoped that when they return to Australia for their Melbourne season they will also be able to play Sydney. The musical director for their tour, Australian Dudley Simpson, has had fine opportunities in London, guest conducting at Covent Garden and on BBC. **Donald Britton & Pamela Moncur**, enroute to Sydney to join Ashbridge & Grey, had some anxious moments when the undercarriage of their plane locked and would not retract. They arrived several days late, but managed to get to N. Z. in time for opening night.

Peggy Van Praagh writes from Christchurch, N. Z., that the **Borovansky Ballet** is really growing in stature. She is much admired by those who work under her impelling personality, according to Ashbridge, who has often worked with her. Ashbridge, a New Zealander, spoke hopefully of a new era for ballet "down under." His dream is to combine talents from both Australia and N.Z. into an Australasian ballet co. . . . Also from N.Z. comes the news that **Rowena Jackson (Mrs. Philip Chatfield)** is soon to become a mother.

BETH DEAN

NEWS FROM VIENNA

The Dec. '59 announcement of **Renzo Raiss'** plans to organize at Salzburg a resident ballet co., a new school with 100 scholarships, etc., was at least premature, Raiss conceded when he arrived in Vienna with his **American Festival Ballet.** Austrian gov't and Salzburg officials have disclaimed plans for the near future. The Dance Mag. report was widely quoted in the German and Austrian press, raising a storm of arguments.

(Ed. Note: Raiss has accepted, instead, an offer to form a Nat'l Ballet of Spain. See International Notes.)

Under these circumstances, American Festival Ballet's 1st visit here was awaited with highest expectations. Though far from a finanical success, co. enjoyed good press and a true dance-loving audience. Warmly praised were all works by **Job Sanders, Sonia Arova's** perfs. of wonderful assurance and versatility, **Paula Hinton's** fine dramatic expression, and Sanders' sense of style in his dancing of both classic and modern works. Discipline and enthusiasm were notable throughout the co.

Biggest hits were "Streetcorner Royalty" and "Shindig." "Bachianas Brasileiras" was admired for its striking complexity and unusual conception; **Walter Gore's** "Eaters of Darkness" was thought a poor image of "The Rake's Progress," though the premiere of another, quite different, Gore work, "Peep Show," in which **Christine Hennessey's** strong technique is showcased, was a success. Programs also included "Concerto Classico," "Tempo Vivo" and "Swan Lake," Act II. In the last, Miss Hennessey proved an authoritative Swan Queen; however, the stage of the Raimund theatre was too small for the prod. and the corps was uneven.

The Vienna State Opera House offered a new prod. of "Prince Igor," in which **Dimitri Parlic** used for the 1st time the **Fokine** choreography for the Polovetsian Dances, thus raising some controversy. However, **Willy Dirtl** was a smash success as the chief warrior, as were **Lisl Temple, Karl Musil, Paul Vondrak** and the full co. . . . At the Volksoper rehearsals are under way for another full-eve. ballet program. Choreographer **Dia Luca** has been working with jazz composer Erwin Halletz on a "Teenager" ballet. Casella's "La Giara" and "La Valse" will complete the bill . . . Since the arrival of Swiss ballet master **Jean Deroc**, there has been a boom of ballet activity in Graz, Austria's southernmost city. He brought with him **Bea Volkert** and **Vreni Zuellig**, dancers of the highest standard. His versions of "Symphony in C," "Boutique Fanstasque" and "Sebastian" mark a promising start.

LINDA ZAMPONI

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